

THE COLOMBIAN SUITE OF GENTIL MONTAÑA – CONTRIBUTION TO THE GUITAR
MUSIC REPERTOIRE

by

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To my parents, Efrain and Adela, my Wife, Andrea and my son, Joaquin

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The Colombian Suite of Gentil Montaña – Contribution to the Guitar Music Repertoire

The purpose of this study is to analyze Montaña's guitar music based on traditional Andean rhythms (*Bambuco, Pasillo, Guabina, Porro* and others) used in his compositions in order to gain a deeper understanding of his style. The excerpts to analyze will be taken from Montaña's Colombian Suites for solo guitar, his most known pieces, in which he synthesized the elements of traditional Andean music in the structure of the Suite; in some way transcending their traditional genres by being highly demanding for the instrument and becoming concert pieces at the highest level.

This document will focus on the Colombian Suite No.2 in order to understand Montaña's style through his composition. Hopefully the analysis of this music will illustrate the unique way in which Montaña integrated these academic and traditional styles, and the importance of his output to concert music today.

A detailed analysis of his music and the procedure of adaptation of traditional music into concert music pieces will be central to understanding the origin and performance of his music, especially by guitarists and musicians from other places than Colombia. In addition, some historic elements that surrounded the life of the composer and the musical facts that produced this late development of the repertoire in the classical guitar music in Colombia will be taken into account.

The publications of Montaña's compositions by Caroní Music made in the 2000's are used as well as manuscripts if available as main sources, additionally, recordings of Montaña's music recorded by him and other performers will be referenced. Written articles about music in Latin America and Colombia and reliable information found on electronic resources will be used.

The information will be presented from the general to the specific including a brief discussion on the history of Colombian music tracing the development of Andean music and the guitar focusing on the second half of the twentieth century to contextualize the life and times of Montaña. Additionally, the research will include the musical influences of Montaña's life that will

be followed by the analysis of his music and the elements that achieved works of “traditional flavor” with the unique features of his creativity.

Understanding the Colombian suite will be useful for any musician to get a general sense of the Colombian traditional rhythms of the Andean region and will be convenient in the performance of Colombian music and Latin American music in a broader sense.

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List of Abbreviations

Abbreviations used in the appendices (Page: 122): 2. A chronological list of some representative composers and compositions of Andean Music and Guitar music from Colombia (Older and with Gentil Montaña)

B: *Bambuco*

P: *Pasillo*

G: *Guabina*

D: *Danza*

V: *Vals*

T: *Torbellino*

Chapter 1: BRIEF ASPECTS OF THE HISTORY OF ANDEAN MUSIC

AND THE GUITAR IN LATIN AMERICA AND COLOMBIA

Colombia and the Andean region

Colombia, named in honor of Cristopher Columbus, is situated in the northern corner of South America and enjoys a tropical warm weather in the low lands and a cooler temperature in the higher Andean region, where most of its forty-six million inhabitants and their economic activity are concentrated in cities such as Bogotá, Medellin, Cali, and others. The different areas within the Andes vary considerably from hot inner valleys crossed by the rivers Cauca and Magdalena to the temperate and cold higher lands between 1,500m and 2,800m of altitude maintaining an average temperature during most of the year. This diversity is also evident in the culture and the music from these different places within the Andean region and its *Departamentos* (states).

Music and instruments in colonial times (ca.1500-1810)

The Spaniards brought their culture to the newly discovered lands, along with music and plucked string instruments popular in the Iberian Peninsula such as the vihuela and the guitar introduced since the 1500's in the territory called today as Colombia.¹ Several iconographic sources that exist today show the diffusion that stringed instruments had in the region during colonial times and one of the only existing vihuelas (c. 1620) still belongs to the Jesuits and their church of *La Compañia de Jesus* in Quito, Ecuador.²

¹ Egberto Bermúdez, *Historia de la música en Santafé de Bogotá, 1538–1938*. (Bogotá: Fundación de Música, 2000), 183.

² Egberto Bermúdez, *Historia de la música*, 184.

The Spanish Catholic Church used music and instruments in the process of acculturation and education of the native peoples. One of the prominent composers and chapel master of this period was José Cascante (c.1615-c.1703) who worked in the cathedral of Bogotá, the capital city of Colombia, for more than fifty years (1648-1702). He is known as one of the first musicians that composed and played pieces with an evident a relationship to popular music of the time including Spanish *Villancicos*, *Jácaras* and other rhythms that used ternary meters.³

Among the few of the musical written sources that survive from colonial times there is a collection of instrumental pieces that was preserved in the archives of the Bogotá's cathedral. This is a notebook written in tablature for five-course baroque guitar including a Preludio, Minuet del Paspie, Fantasia, Sonata Airosa, two minuets and a contradanza that were probably popular salon dances in Spain and Colombia between 1770-1820.⁴

The plucked stringed instruments of European origin such as vihuelas and guitars brought and imposed by the Catholic Church were of course adopted by the people, obviously, these instruments reached other environments and were used for the interpretation of secular music.⁵ This is how many variants of the guitar would develop in what is known today as the Colombian *Tiple*, the Venezuelan *Cuatro*, the Bolivian *Charango* and many others versions of the guitar-like instruments for the accompaniment of songs and dances in Latin America.

Different Periods of Colombian Andean music

The author Jorge Añez divides the evolution and characteristics on the Colombian song into four periods⁶ and I adopted these periods as a guide to follow the parallel development of the Andean music in its instrumental version and its use of the guitar.

³ Egberto Bermúdez, *Musica: la tradición indígena y el aporte colonial*, vol.6 of *Gran Enciclopedia de Colombia* (Bogotá: Círculo de Lectores, 1993), 212.

⁴ Bermúdez, *Historia de la música*, 52.

⁵ Ercilia Moreno Chá, "New Research Generated by the Umh Project. Chordophones of traditional use in continental Latin America," *Revista De Musicología* 16, no. 2 (1993): 1101. doi:10.2307/20795960.

⁶ Jorge Añez. *Canciones y Recuerdos*. 3rd ed. (Bogota: Ediciones Mundial: 1970), 45.

1. Formative period (- 1837)

Musical *Blanqueamiento* (whitening)

During the Spanish colonial period (ca.1500-1810), racial discrimination was evident and after the independence from Spain (1810), social differences would intensify. The middle classes of the mestizo (mixed) population searching for the “purity of blood” wanted to achieve the status of “white citizens” in some way to get a better acceptance in the society and the search of opportunities reserved to those of the white dominant classes. The process of *blanqueamiento* was done by erasing all Indian and African blood ties through marrying white people and adopting the customs and practices inherited by the dominant classes which were of European descendants were the ideal. The music made by indigenous and African people was considered a practice of little esteem, and several authors state that many rhythms of these communities with rural roots in colonial times suffered from this *blanqueamiento* (whitening)⁷ or musical *blanqueamiento* when rural people migrated to urban areas in search of better opportunities. The music experienced a separation from the rural context and changed to a different scenario of urban characteristics.

Popular dances of the independence period (1800-19)

The bibliographic sources with information about the music from the beginning of the 19th century are uncertain and scant and most of the documents preserved focused in activities happening in Bogota and other urban areas.

During the political independence of the *Nueva Granada* from Spain in the beginning of the 19th century (1810-19) with the guidance of Simon Bolivar (1783-1830) the preponderance of the Spanish religious music lost its influence. Several secular music dances especially *Contradanzas* that had come from Spain in the 1750's together with violins and the influence of

⁷ Oscar Hernández Salgar, “Colonialidad y Poscolonialidad Musical en Colombia,” *Latin American Music Review/Revista de Música Latinoamericana* 28, no. 2 (2007): 255.
<http://www.jstor.org.proxyiub.uits.iu.edu/stable/4499340>. (accessed March 19, 2014).

Italian music during the reign of the Bourbons gained a place in the taste of the people of this period.

During the independence campaign the *contradanzas* and *Valses* became the music to celebrate the victory in Simon Bolivar's troops. It is known that during the Boyacá's battle (1819) which gave the final independence from Spain, the troop was animated with the music of the anonymous *contradanza* called *La Vencedora* by a small group of musicians under the direction of Jose Maria Cancino. *Contradanzas* were also played when the victorious troops entered the capital city becoming a favored dance in Santa Fe de Bogotá.

Sources of the national dance known as *Bambuco* and *Pasillo*

From a variety of Colombian Andean rhythms, *Bambuco* and *Pasillo* are the most representative genres in quantity and acceptance as national Colombian dances. In the work of Gentil Montaña especially his suites these dances are always included.

A recent hypothesis suggests that the *bambuco* evolved in the Cauca region and traveled from there to south and north. The earliest written references to the *bambuco* occurred in these southern territories of Colombia when the rhythm is mentioned in 1819 in a letter from General Santander to General Paris stating that *bambuco* was very popular in the Cauca region, at the same time implying that this rhythm was established there long before this date.

Years later during the decisive battle for the independence of Peru (1824) in Ayacucho, the Colombian battalion *Voltijeros* was accompanied by a music in the rhythm of *Bambuco* played by a regimental band in the final charge for the victory. By this time, it can be assumed that the rhythm must have been well known further north beyond the Cauca region as the soldiers of the battalion were mainly from the *departamentos* (States) of *Tolima*, *Huila* and

Cundinamarca.⁸ Other written references talk about the *Bambuco* in Neiva (1847) and the north state of Antioquia (1849) showing the diffusion in other areas different than the Cauca region.

Bambuco is a musical genre and also a dance it is considered to be music with rural roots from the colonial times, but the scant historiographic and ethnographic information of the early documents that exist show an urban activity. The first mentions of the *Bambuco* as song and dance appeared in the beginning of the 19th century and apparently, it takes from the Spanish Fandango its dance and structure to be sung.⁹ The texts of the first *Bambucos* used the Spanish forms of Romances and Coplas.

The first known iconographic representation of the *Bambuco* appears in a watercolor by Edward Walhouse Mark titled “*indios bailando el Bambuco*” (Indians dancing the *Bambuco*) painted in the village of Ráquira, Boyacá in 1845. In the image a very small guitar-like instrument is represented, presumably being a *Tiple* (considered an original Colombian Guitar-like instrument) in the hands of a musician playing for a reunion where a couple is dancing. Another musician is playing a percussion instrument that could be a *carrasca* (scraper). This picture represents the *Bambuco* as part of the entertainment in rural social gatherings. It is also musically interesting as it shows the plucked string instruments and percussion as the accompaniment of the dance.

A later painting titled “El Bambuco – Bogotá” by Ramon Torres Mendez in 1851 represents a couple dancing (very likely the *Bambuco*), accompanied by three musicians that play the clarinet, violin and *tiple*, all formally dressed for an evening reunion. This painting shows the acceptance of the rhythm in the capital city of Bogota and completes the fact that the *Bambuco* was accepted and practiced at all social levels by this time.

⁸ John Varney, “An Introduction to the Colombian “Bambuco””. *Latin American Music Review/Revista de Música Latinoamericana* 22, no. 2 (2001): 128. <http://www.jstor.org.proxyiub.uits.iu.edu/stable/780461>. (accessed April 13, 2015).

⁹ Bermúdez, *Historia de la música*, 61.

Both paintings have in common the *triple* as part of the instrumental format for the accompaniment of the dance. This instrument (not the guitar) was the main plucked stringed instrument to accompany the dance.

The beginning of the urban tradition of Andean music with Carmen Caicedo's notebook

The new Spanish prototype of six-single-string guitars developed at the end of the 18th century was brought late to the Americas and these developments in the construction and the musical works of authors such as Fernando Sor and Dionisio Aguado were kept in the distance due to the broken relationships between South America and Spain. It is interesting that one of the few musical documents that survived from the 19th century is the notated music for solo guitar in the “*Música de Guitarra de mi Señora Doña Carmen Caycedo*”. This is a notebook of music for guitar that belonged to Maria del Carmen Caicedo Jurado (ca.1818-?) the daughter of the Vice-President Domingo Caicedo. This compilation of Salon pieces adapted into instrumental solos for the guitar remain anonymous but was made supposedly by teacher of Ms. Caicedo around 1830-40. This collection of 23 arrangements of short pieces written in a style close to Fernando Sor included several waltzes (12), *contradanzas* (4) including *La Vencedora* which became famous after the Boyacá's battle together with *La Libertadora* and has only one *Bambuco* subtitled “El aguacerito”.

These early written arrangements for solo guitar show the Colombian *Bambuco* linked to rural roots with urban and academic practices from the 1800's. This tradition of written arrangements in the case of the guitar can be traced from the 19th century starting with Carmen Caicedo's notebook ca. 1830-40.

From these pieces of music included in Carmen Caicedo's notebook, we can get an idea of the musical airs that apparently were in vogue the domestic music in Bogotá during the first half of the 19th century. Most of the repertoire of this compilation is based on waltzes and *contradanzas*. These pieces were presumably written by Mariano de la Hortua (1792–1851) or

Francisco Londoño (1800–1854) who were independent musicians that worked giving guitar lessons in the 1840's.¹⁰

The performance of the guitar in academic events is remembered in one concert occurred in the Philharmonic Society of Concerts in 1849 when the overture of Mozart's *Marriage of Figaro* was played in one arrangement for four guitars.¹¹

In 1852 the *Bambuco* appears as a concert piece in a performance by the visiting violin and piano duo named "duo concertante Fra Diabolo" conformed by Franz Coenen and Ernst Lubeck that was criticized by a poet named Juan Francisco Ortiz who said that the correct execution of the *Bambuco* should have used the *bandola* instead of the violin according to the contemporary journal *El pasatiempo*.¹²

Another literary reference links the rhythm to the Cauca region again in 1858 when Alejandro Agudelo defines the *Bambuco* as "*un aire caucano*" (an air from the Cauca region) in his book "Lecciones de Musica" edited in Bogotá.¹³

The publication by Breitkopf and Hartel in 1859 of a work for piano titled "El bambuco-Aires nacionales neogranadinos variados para el piano. Op. 14" composed by Manuel Mara Párraga, marked a significant progress in the acceptance and prestige of the *Bambuco* when it is presented as concert music. The *Bambuco* that had rural roots started to be written by a known composer, notated in a standard way, and played in concert halls.

In 1867 the caucan writer Jorge Issacs suggested in his romantic novel *Maria* that the *Bambuco* rhythm was brought from Africa by the first slaves brought to the Cauca region. This

¹⁰ Armando Martínez Garnica, "La música de la época de la Independencia," *Revista Cultural de Santander*, Número 4 (March 2009), <http://revistas.uis.edu.co/index.php/revistasantander/article/view/2249> (accessed January 20, 2017).

¹¹ Ellie Anne Duque, "La cultura musical en Colombia, Siglos XIX y XX," *Gran Enciclopedia de Colombia*, vol.6 (1993): 220.

¹² John Varney, *An Introduction*, 129.

¹³ Ellie Anne Duque, "La cultura musical en Colombia," 222.

hypothesis was one of the most controversial reference in the literary works of the second half of the 19th century and was refuted by several later authors.

Contemporary musicologists state that the earliest *Bambuco* songs had a general feeling of sadness and melancholy moreover this sentimentalism evident in the texts of these Colombian songs would last until the first decades of the 20th century. This is also the time when the first mentions of '*bailes de país*' begin to appear and these dances included the '*fandango nacional*', '*valse del país*' and '*Bambuco*'. These national dances that developed mainly in the urban areas such as the *Bambuco* and *Pasillo*, which was named before '*valse del país*', began to be defined and composed by the mid 1870's. By this time the singing of *Bambucos* is generalized in the city of Bogotá where several songs appear in an anthology in 1875 that also included guitar accompaniment. The consolidation of these dances as nationalistic music as part of a national culture would occur in the decades of the 1870's-80's¹⁴ and from a wide variety of Colombian music, the rhythm of *Bambuco* was accepted as a representative musical genre in the nationalistic ideas from the mid-19th century.

Today in some regions, especially the Cauca, the music of *Bambuco* survives in its purest state of folkloric tradition where it is practiced by ear with instruments of indigenous origin and constructed by self-taught artisans, the music is transmitted orally and adopts some modifications every time they perform it.

2. Emergent Period (1837- 1890)

Internationalization: Piano music and *Pasillo*

By the 1850's Bogotá and the country became more internationally engaged when the doors were opened to more varied influences produced by a bigger commercial exchange. It is the moment of the arrival of new dances, instruments and the opera and theater companies to

¹⁴ Egberto Bermúdez, "La Música campesina y popular en Colombia: 1880-1930," *Gaceta* 32-33 *Colcultura* (1996): 117.

Colombia. The importation of musical instruments came inside the Andean region of the country by the Magdalena River and towns such as of *Mompox* and *Lorica* being became important river ports and centers of commercialization. New instruments brought new music and the repertoire played included European popular music including selections of opera, light classical pieces and dance music in vogue in Europe such as Polkas, Mazurkas, Scottisches that coexisted with the older repertoire of waltzes, minuets and *contradanzas*. It is the time when music is fostered by the creation of the first musical education institutions, musical ensembles with conductors and soloists and it is also the time when most pieces are written and belong to a known composer.¹⁵

One of the first academic institutions for the cultivation of music was the philharmonic society of concerts founded in 1846 that was mainly based in European models and leaded by several foreign musicians resident in Colombia that intended to place the capital of Bogotá in tune with other European cities. Among these important pioneers, we can name Henry Price (1810-63) who was interested in academic and dance music and convinced of the moral and educational possibilities of the music.¹⁶ Surprisingly the overture of the Marriage of Figaro by Mozart was played in one concert of the society in 1849 in an arrangement for four guitars.¹⁷ But of course the guitar was absent in the curriculum of this an later academic institutions as its establishment as a professional instrument would have to wait until the second half of the 20th century to be accepted in conservatories and universities.

A new musical tradition came from Europe during the years of 1840-80 to the city of Bogotá when Colombia opened to a more international exchange by importing pianos and six-strings guitars. Pianos were brought to Bogotá since the 1820's and were constructed from the 1850's and became an element of ostentation among wealthy families since European music was favored from the higher classes and the local tradition was rejected and seen as antiquated.

¹⁵ Ellie Anne Duque, "La cultura musical en Colombia," 217.

¹⁶ Egberto Bermúdez, "La Música campesina," 114.

¹⁷ Ellie Anne Duque, "La cultura musical en Colombia," 220.

The use of the Piano was central in the performance of domestic music and private home gatherings of musicians, intellectuals and artists that participated in *tertulias* (social gatherings) as the main entertainment activity in Bogotá around the 1850's. Mazurka and Polka and other European salon pieces were of course the main repertoire played on this instrument and a later transformation of the waltz would evolve in a dance called *Pasillo*. This dance was born as a domestic adaptation of the waltz into a faster tempo piece closer to the taste of the South American people and it seems that the first published instrumental solo pieces based on Andean rhythms such as *Pasillos* and *Bambucos* were written for the Piano imitating the European models.

Plucked string instruments and the Guitar

When vihuelas and guitars and other plucked string instruments brought by the Spaniards were first emancipated from the church they became linked to secular music. With time, many variants of the guitar would develop in what is known today as the Colombian *Tiple*, the Venezuelan *Cuatro*, the Bolivian *Charango* and many other versions of the guitar-like instruments in Latin America. These instruments evolved along with the popular music in most Latin American countries where it was tied to the accompaniment of a diversity of musical genres and dances. Similarly, in Colombia plucked-stringed instruments like the guitars have been until today used for the musical accompaniment of most rhythms of the Andean region.

The second half of the 19th century brought bigger guitars constructed by the Spaniard Antonio Torres and marked the beginning of the classical Spanish guitar era and its use spread all over the American continent. This Spanish prototype would prevail due to a massive influx of Spaniards migrating to the Americas in the late nineteenth century and the first decades of the

twentieth. This model of guitar used a system of fan-bracing offered a special timbral effect different from the guitars built in central Europe countries.¹⁸

The central years of the 19th century witnessed the presence of several plucked instruments of the Hispanic tradition such as the six-single-string guitars *Tiple* and *Bandola* in most of the Colombian territory and these instruments would be very important in the development of the future ensembles known as *Estudiantinas*.

3. Golden Age (1890-1930)

***Estudiantinas* and Artistic Music of popular tradition**

The plucked string ensembles called the Spanish *estudiantinas* were popular in the second half of the nineteenth century and it is known that one of them played at the Carnival in Paris in 1878. Additionally, in the years of 1880-90 the international influence of the Spanish *Estudiantinas* was detected all over Latin America with their ensembles of *Bandurrias*.

In the last decades of the 19th century, salon music started to be performed in an adaptation of the Spanish version for the creation of the Colombian *estudiantinas* that were chamber music ensembles, always including: guitars, *tiples* and *bandolas* and sometimes extended with the addition of a double bass, percussion and wood-wind instruments. Rhythms such as *Bambuco*, *Guabina* and other dances linked to rural origins were performed in these instrumental formats during the 19th century alongside with the classical repertoire arranged for *estudiantinas*. This practice was closer to concert music and further to the popular tradition of the mere accompaniment of dances, and thus marked the beginning of what today scholars call Artistic Music of Popular tradition¹⁹. This music was not classical but not folkloric, so it was born as a fusion of both worlds.

¹⁸ José Luis Romanillos Vega, “La Guitarra Española en la América Latina Moderna: Guitarreros y Guitarras (1800-1950).” *Revista De Musicología* 16, no. 3 (1993): 1398. doi:10.2307/20795996. (accessed March 26, 2014).

¹⁹ Eliécer Arenas Monsalve, “El precio de la pureza de sangre,” 28.

Pedro Morales Pino (1863 - 1926) was a bandolist and guitarist and one of the first musicians and leaders of what it was a 'new' tradition of popular music in Colombia. He composed many *Pasillos*, *Bambucos* and other Colombian dances to be performed instrumentally in concert settings by his own *estudiantina* named *La Lira Colombiana*. He is responsible for the systematization of the ternary form for the *Pasillo* and was one of the first musicians to write down the Colombian Andean rhythms and play them in a concert level. He knew some repertoire created arrangements of classical music for his ensemble and composed pieces of academic characteristics such as the one named: *Fantasia folklorica sobre motivos colombianos*. He was also one of the first to take Colombian music into a concert tour with *La Lira Colombiana*, visiting Central America and the United States in the first years of the 20th century and was to become a paradigm of Colombian national music.

Estudiantina's music with the work of composers such as Pedro Morales Pino acquired certain characteristics of academic music, they were closer to concert music as they used written arrangements and its authors wanted to be valued as creators of artistic instrumental music and not as simple accompaniment to the dance. This phenomenon occurred to other genres of popular music in other countries of Latin America especially when they experienced a fusion with academic traits. That was the case of Argentina's tango and also early jazz in the USA among others.²⁰

For all these achievements, Morales Pino's life became a model and his example was followed by a long generation of musicians who believed in the values of this artistic music of popular tradition. Most of these later musicians cultivated Andean music and had also a knowledge of classical music such as Alberto Castilla Buenaventura (1878–1937), Fulgencio García (1880–1945), Alejandro Wills (1882–1942), Luis Antonio Calvo (1882–1945), Emilio

²⁰ Ibid., 28.

Murillo (1889-1942), Francisco Cristancho (1905 – 1977), Adolfo Mejía (1905–1973), Oriol Rangel (1916-1976) and Gentil Montaña (1942-2011) among others.

Vocal music of *Duetos Bambuqueros* during the 1910's-20's

Colombian Andean songs enjoyed also an important development by the end of the 19th century when many lyrics made by professional and amateur poets and intellectuals who were not musicians, were musicalized by these composers of the new artistic music of popular tradition in vogue in Bogotá such as Luis A. Calvo (1882-1945) and Alejandro Wills (1887-1942) among others.

Most Andean songs were accompanied with the use of the guitar and *tiple* and popularized by *Duetos Bambuqueros* (voice duets that sang *Bambucos*) who were singers that accompanied themselves with these instruments. They were part of a so-called 'golden age' for Colombian Andean music when they enjoyed the possibilities of new technologies such as recording and radio broadcasting, becoming the first Colombian artists who recorded Colombian music aired on the radio and sold to the public.

These voice duets were usually known by their last names, and one of them was *Dueto Pelón y Marin*, including Pelón Santamarta (1867 - 1952) and Adolfo Marin (?). Early recordings made between 1905-1935 made *Bambucos* gain a wider popularity and one of the first recorded *Bambuco* songs were *El Enterrador* (gravedigger) and *Asómate a la Ventana* (show up to the window) made in 1908 by duet *Pelón y Marin* for the label Victor and Columbia in Mexico City. This *dueto bambuquero* consequently toured this country, showing and teaching Colombian songs to Mexican musicians, thus *Bambucos* became popular in this country. Later, in 1919 *Pelón y Marin* recorded *Antioqueñita* (girl from Antioquia, Colombia) composed by Pelón Santamarta exalting, as many of these songs did, the idealized local beauty and interestingly the text maintains a seguidilla scheme that was popular in the late colonial period in Colombia. 109

Dueto Wills y Escobar conformed by Alejandro Wills (1887-1942) and Escobar active from 1915 recorded from 1919 the first songs for the Columbia Label in Bogotá. The guitarist Alejandro Wills was also a composer of songs that became very popular such as *Tiplecito de mi vida* (*Torbellino*), *Sumercesita Linda* (*Danza*), and *Galerón Llanero*.

Dueto Briceño y Añez with Alcides Briceño in the *tiple* and Jorge Añez in the guitar (1892-1952) recorded in 1929 Añez' compositions: *Agáchate El Sombrerito* (*Bambuco*) for the label Victor and in 1930 *Los Cucaracheros* (*Bambuco*) for the label Victor in New York City. They became one of the last dueto of the golden age of Colombian Andean music.

The diffusion of these early recordings was successful as for instance the Colombian *Bambuco* song *El Enterrador*, with very tragic lyrics, would become a hit and was recorded in several later versions by international artists such as Albelardo Barros in *Cha Cha* Rhythm, Antonio Molina in Flamenco and several other versions.

On the other hand, sung *Pasillos* were also part of the repertoire of the Colombian artists in New York City during 1910-1930,²¹ but from the 1920's *Pasillo* songs were recorded less frequently than *Bambucos*.

Nationalism vs Universalism

The *Academia Nacional de Musica* was founded in 1882 by Jorge W. Price (1853-1953), son of Henry Price (1810-63) the founder of the earlier philharmonic society of concerts in 1846. In this new institution, a career in music was possible and many musicians came from Bogotá and other cities of Colombia, experienced and amateurs, looking for a professionalization of their practice, although many of its professors had an empiric musical practice instead of formal and

²¹ Egberto Bermúdez, "La Música campesina," 119.

academic studies. Andean music was played there in arrangements of *Pasillos* and *Bambucos* for the orchestra and bands of this school, along with operatic parts.²²

Emilio Murillo (1889-1942) was an active musician, pianist and student of this *Academia*. He had an interesting activity in New York City and by 1910 conducted the first recording of the Colombian National Anthem for the label Columbia²³, performed by a band named Pryor with the singer Emilia Sanchez. He was also part of this new artistic tradition of popular music and his work in the United States favored the recordings of Colombian *duetos bambuqueros*. One of his most famous songs named *La Cabaña (Danza)* was recorded by *Dueto Forero y Patiño* in 1921 for the label Victor in New York City.

Murillo was a promoter of salon music and regional music dances popular during the end of the 19th century, he founded an *estudiantina* named *Estudiantina Murillo* ca. 1914 but unfortunately there are not recordings of this ensemble. He also composed many virtuoso *Pasillos* for solo piano in the 1920's with several brief sections in the same meter and contrasting themes, giving variety and duration to the piece. He also composed a *Bambucos*, *Danzas*, waltzes, Gavottes, Scherzos, Polkas, etc. Other composers like him also approached both academic and traditional music such as Luis A. Calvo (1882-1945), Fulgencio Garcia and Carlos 'El Ciego' Escamilla that contributed to the repertoire of the first recordings of instrumental *Pasillos* in the 1910's. Emilio Murillo together with contemporary *estudiantina*'s followers and players of a repertoire based mainly on the Andean rhythms of Colombia, believed that their music was the real "national music".

In the international event called the Hispanic-american exposition in Sevilla (1928) the musician Jerónimo Velasco promoted the Colombian music in a disc named *Disco de la Raza*

²² Ellie Anne Duque. "En busca del alma nacional: Emilio Murillo Chapul (1880-1942)" Ensayos. Historia y teoría del arte [En línea], Número 6 (1 January 2000), 171.

<http://revistas.unal.edu.co/index.php/ensayo/article/view/46830/48206> (accessed January 20, 2017).

²³ Egberto Bermúdez, "La Música campesina," 117.

(Disc from the race) in which the repertoire included pieces Andean music from Colombia with *Pasillos, Bambucos, habaneras* and *Torbellinos*.²⁴

On the other hand, the new *Conservatorio*, previously named *Academia*, with the new “Universalist” vision of Guillermo Uribe-Holguin (1880–1971) created a distance between those that cultivated popular music, not represented in the new program, and those musicians that saw this music as very rudimentary. He wanted to stay away from this repertoire of salon music and regional music dances and tried to bring modern compositions of Europe into the students, curriculum and public. He studied violin and composition in France at the *Schola Cantorum* of Paris, he was personally sceptic of a true “national music” by saying that the Colombian Andean music had many hispanic elements that would decrease its authenticity. Interestingly he created pieces with nationalistic intentions and by 1924 he won a competition prize in Colombia where he used elements of Andean music in his second symphony named *Segunda Sinfonia “del Terruño”* (From the native land). He also created an important pianistic repertoire with his *300 trozos en el sentimiento popular* (300 pieces in popular sentiment) that included 20 *Bambucos* for piano solo in his Op. 22 and 32.²⁵ His nationalistic works were aimed to more universal style and contradicted the promoters of the “pure” popular tradition of Andean music.

As we have seen, nationalism in Colombia experienced a separation between tradition musicians and academic musicians. A new generation of academic performers and composers in Bogotá, however, used Colombian Andean rhythms for their creations in the beginning of the 20th century. Some examples of nationalistic music using Andean dances include the works of Gonzalo Vidal (1863-1946) that composed *Pasillos, Danzas, Gavotas, Vals, Mazurcas, Polonesas, Romanza, Nocturnos, Tango*; Andrés Martínez Montoya (1869-1933) with his *Rapsodia Colombiana* (1925) and *Torbellino* Op. 18; Santos Cifuentes (1870-1932) with his

²⁴ Egberto Bermúdez, “La Música campesina,” 120.

²⁵ Ellie Anne Duque, “La cultura musical en Colombia,” 225.

Scherzo de aires tropicales make use of the *Pasillo*, *Bambuco* and *Torbellino*²⁶; Jesus Bermudez Silva (1883-1969) *Torbellino*; Guillermo Quevedo Zornoza (1886-1964); Jose Rozo Contreras (1894-1976) *Suite tierra colombiana* (composed in 1930) and *Capricho sobre temas colombianos* amongst others that contributed to a repertoire of Colombian music based on dances.

Guitar solo works in the 20th century in Colombia: Academic and Popular Composers

The only surviving pieces for solo guitar in the 19th century were those written in Caicedo's notebook (ca. 1830-40) as a collection of 23 arrangements of short pieces written in a style similar to that of Fernando Sor's. Piano solo works had an important creation of a repertoire based in Andean dances, but the guitar lacked these kinds of works. The guitar continued to be played in the ensembles of *estudiantinas* and the accompaniment of dances and Andean songs by *duetos bambuqueros* but its development as a solo instrument had to wait until the second half of the 20th century. The instrument had evolved into a louder version with the Torres' guitars and its possibilities as a solo instrument were shown in world-wide performances and recordings by Andres Segovia (1893 – 1987) with compositions made for this virtuoso guitarist by Latin American composers such as Manuel María Ponce and Heitor Villalobos. Segovia's performances influenced composers and guitarists to take the capabilities of the instrument more seriously.

Colombian composers did not have important contribution of pieces for solo guitar in the first part of the 20th century in both popular and academic fields. Early academic Colombian composers of the 20th century such as Antonio Maria Valencia and Guillermo Uribe Holguín did not have a knowledge of the guitar as a solo instrument and perhaps were not interested in compositions for an instrument that was widely used by *estudiantinas* and popular music. But apparently, this situation changed with the success of Aranjuez Guitar concerto (1939) and the

²⁶ Ellie Anne Duque, "La cultura musical en Colombia," 223.

pieces played by Andres Segovia, when later in his life Uribe-Holguin and other composers were engaged in the composition for the instrument. Uribe-Holguin composed few late pieces for solo guitar including *Pequeña suite* op.80 No.1 dedicated to Segovia and *Tres Bosquejos* and *Moderato*.

One important Colombian composer that was a notable guitarist was Adolfo Mejía (1905-1973). His *Pequeña Suite* for orchestra (I. *Bambuco*, II. *Canción, Torbellino y Marcha*, III. *Cumbia*) included Andean rhythms and for the first time a symphonic composition used a rhythm from the atlantic coast which was the third movement named *cumbia*, winning in 1938 the composition prize named “Ezequiel Bernal”. After this prize he went to study for a short period in Paris at the *École Normale de Musique* with Nadia Boulanger, but unfortunately these activities were interrupted by World War II. Mejia was known as a great guitarist and improviser who had a bohemian life and his only surviving piece for the instrument was his *Bambuco en Mi Menor* for solo guitar, although other pieces are cited but the scores are unknown such as *Preludio*, *Españolerías* and *Joyas*. He also composed many *Pasillos* for piano solo and explored many different styles in his life.²⁷

The second half of the 20th century brought a change in the guitar interest and the first professional guitar program created by Alfonso Valdiri Vanegas (1926 – 2003) in the *Antonio Maria Valencia* conservatory of Cali in 1956. He was also a composer of a suite colombiana (*Pasillo, Paseo*), and a piece named *Estudio Fundamental* (Fundamental Study).

Other important pieces from academic composers they became known recently such as Luis Carlos Figueroa's (1923-) *Evocaciones* composed in Siena, Italy in 1956 and his *Suite para guitarra: Preludio, Villancico, Bambuco*. Another important composer was Luis Antonio Escobar (1925-1993) with 10 studies for solo guitar and a concerto for guitar and strings composed in 1984 but world premiered in November 2006. The work of Alvaro Ramirez Sierra (1932-1991)

²⁷ Ellie Anne Duque, “La cultura musical en Colombia,” 226.

who composed the first guitar Concerto and string Orchestra in Colombia in 1961 was world premiered in 2005. The work of Guillermo Rendon (1935-) *Ciclo del exilio* premiered in 1985.

Blas Emilio Atehortúa (1943 -) director of the Music Department of the National University of Colombia (National Conservatory) between 1973-1978 and personal friend of Gentil Montaña, expressed interest in the use of traditional instruments and other local resources as a source for his works. He composed for solo guitar: *Tres Bosquejos, Preludio, En el espíritu colombiano: Canción Pasillo, Bambuco*.

In 1968, la *Sociedad Nacional de Guitarra Clásica* was founded in Bogotá, by Mauricio Posada and the study of the guitar was included in the curriculum of the conservatory in Bogota from 1986 by the foundation of a guitar department by Ramiro Isaza (1947-2003) who also composed a piece named *Danza Para Olvidar el Tiempo*.

On the other hand, popular composers kept using the guitar in the role of estudiantinas, the accompaniment of *Duetos Bambuqueros* and the later *Trío Romántico*. Few guitar solo pieces were made using Andean dances. One composer born in the 19th century was guitarist Jorge Añez (1892-1952) who made a *Torbellino* named *Camino De Bogotá* dated in 1930. And guitarist Álvaro Dalmar (1917 – 1999), who studied with Adolfo Mejía, was an arranger of light pieces for the classical guitar and composer of few solo pieces such as *Estudio de Pasillo* (study of *Pasillo*) and a march named *El sargento*. This musician apparently knew a large amount of solo guitar repertoire, but his compositions were very few and not disseminated in written sources.

In the first decades of the 20th century Art and nationalism were the topics of discussion; and fifty years later, Gentil Montaña developed his career at the border of these two positions and created a style that ties them together to make the relationship between them understandable. His contribution to the solo guitar repertoire would be in quantity and quality using tools from the popular music world mixed with academic and classical guitar in the hands of a virtuoso guitarists/composer such as Gentil Montaña.

Other important Colombian guitarists and teachers contemporary to Gentil Montaña

Hernan Moncada (1938-) studied in *Antonio Maria Valencia* conservatory of Cali with Afonso Valdiri. Later he studied in Spain with guitarist Jose Tomas during the years of 1965-68.

Clemente Díaz (1938-) studied as an autodidact and later traveled and studied in Spain, he created solo pieces using the Andean rhythms using similar tools.

Silvio Martínez Rengifo (1946) Suite Colombiana No.1, No.2 y No. 3, Concerto for guitar and Orchestra “Alma Campesina” (World Premiered in 2012)

Ramiro Isaza (1947-2003) studied with Daniel Baquero Michelsen and later traveled to France where he studied with Alberto Ponce.

Henry Rivas (1948 - 2008) born in Tumaco, studied in *Antonio Maria Valencia* conservatory of Cali and later traveled to Venezuela and Italy to study in Antonio Vivaldi conservatory and *Accademia Chigiana* of Siena from 1971.²⁸ He was an active recitalist in Italy but did not have a close contact with his homeland Colombia.

Gentil Montaña (1942-2011)

Julio Gentil Albarracín Montaña was born in a small town close to the Magdalena River called *Purificación*, situated in the *Departamento* (state) of *Tolima* in central-western Colombia; surrounded by a large musical family, he was an active guitarist and performer of a wide variety popular music songs from an early age. This experience would transition into a professional career in the popular music world that would influence the creation of his guitar solo works based mainly in Andean rhythms from Colombia such as *Bambuco*, *Pasillo*, *Guabina*, *Porro* and others.

Since Montaña began playing popular music on the guitar and only later approached classical music autodidactically, he learned and used the knowledge from both of these musical worlds for his compositions. He was neither the first nor the last of a line of musicians that are

²⁸ José Pinilla, Liner notes to *Guitarra clásica en la Radio Nacional de Colombia 1968–1978*, Radio Televisión Nacional de Colombia, rtvc, CD, 2012, p. 23.

part of what is today called: ‘Artistic Music of popular Tradition’ from the Andean region, which can be traced as starting with colombian Pedro Morales Pino (1863 - 1926). This special kind of music is not considered classical music, but neither is completely folkloric, as it is found written and orally transmitted. In one interview Montaña says that his music is considered ‘musica de fusion’ (fusion music)²⁹ and some scholars call him a “musico de frontera” (border musician)³⁰.

His prolific work for guitar was based mostly on music from the Andean rhythms of Colombia, being influenced and displaying elements from Latin American popular music, Classical music and Montaña’s own improvisational skills, giving it a distinctive melodic and harmonic style. This mix of academic and traditional music elements in Montaña’s compositions contributed to the creation of a distinct guitar repertoire that has become an important legacy for musicians and students of guitar, who can now include these concert level pieces.

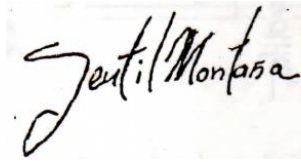


Figure 1.1: Gentil Montaña Playing at the front with a *Trio Romántico* behind him in a concert.

²⁹ bncolombia. “AC 17 Documental Gentil Montaña Terminado”. Filmed [January 2012]. YouTube video, 23:37. Posted [January 2012]. https://www.youtube.com/watch?v=nYIf54dOt9I&index=117&list=PLwiDM_Jwz44kTSke_SPh_hQbTvSu-mZm.

³⁰ Eliécer Arenas Monsalve, “El precio de la pureza de sangre. Ensayo sobre el papel de los músicos mestizos” (*Pensamiento*), (*palabra*) y obra, Número 1 (May 2009), 21. <http://revistas.pedagogica.edu.co/index.php/revistafba/article/view/84/52> (accessed January 20, 2017).

Chapter 2: ANALYSIS AND STYLE OF MONTAÑA'S SUITE NO2



Sources

Manuscripts

There are a series of manuscripts of loose pieces that exist today that were written by several transcribers including the composer. One recurrent transcriber was Colombian guitarist Alvaro Bedoya who was a friend and student of Montaña that helped him to find some mandatory pieces of the Alirio Diaz competition in 1975. He transcribed the complete Suite N° 1 but unfortunately it does not include an indication of the date. *Guabina Viajera* from Suite N° 2 was also transcribed by him with the date of March 24th, 1986. Bedoya also transcribed some arrangements of Montaña including the *Pasillo Ruego* and *La Comparsa* (by E. Lecuona) among others.

El Margariteño (*Pasillo* from suite N° 2) is one of the pieces transcribed several times by different unknown authors as well as the *Pasillo Canción del Soñador* (From suite N° 3).

One of the pieces presumably handwritten by Montaña is named *Danza N° 14* which has his autograph and dated November 19th of 1986. This dance later became part of the Suite N° 3 named *Nunca te olvido*.

The manuscripts are important to analyze to see the differences compared to the later published versions of Caroní. These let us know that they were first loose pieces and then they became part of a *Suite Colombiana*.

Published Sources

The first printed publication of Montaña's work was *Suites y Fantasias Sobre temas colombianos para guitarra Solista* by Colcultura (Today named: Ministry of culture) in 1993. This was done thanks to a scholarship award for artistic creation (Beca de Creación Artística COLCULTURA 1993). This publication used Gentil Montaña's own handwriting.

Another publication of Montaña's work with a press run of 1000 copies was done by the *Academia Superior de Artes de Bogotá (ASAB) programa de Extension A.L.A.C.* in 2001 with the title: *Obras para Guitarra. Gentil Montaña*. This edition includes all the dances from Suite N° 1 and only three dances from Suite N° 2 (the *Porro* was not included) and for some unknown reason all of them are not set in the correct order of the suite. In the beginning and end of this publication there is a loose piece for guitar quartet named *Michel (Pasillo)* and a loose piece for guitar solo named *Nostalgia Bogotana (Pasillo)* which later became part of the Suite N° 4.

There is a loose version of the complete suite N° 2 done in a music notation software but it does not include a date or editorial. And there is a copy of the *Bambuco Germán* authorized for the Compensar Guitar competition in 2010 and a copy of *Porro* from Suite N° 4 authorized for the Compensar Guitar competition in 2012.

Caroní

The main written sources are the published suites by Caroní Music with the date of 2000 titled: *Gentil Montaña Works for guitar Vol 1, 2 and 3*. The **2000's** publication by Caroní Music (which will be referred as Caroní's) used a software for music writing and was revised by the own composer. In general, Caroní's versions show more details and some interesting additions such as ornamentation to his music giving more life to the inner voices that thicken the texture, making it in some way more interesting but sometimes unnecessarily difficult.

Suite No2 Analysis: Aspects of Montaña's style

This suite is composed of the following four dances:

- I. *El Margariteño (Pasillo)*
- II. *Guabina Viajera (Guabina)*
- III. *Bambuco (Bambuco)*
- IV. *Porro (Porro)*

There are several overall stylistic aspects that unify Montaña's suite No2 for solo guitar. Apart from the use of traditional rhythms, the composer utilizes repeatedly in all the dances of this suite some devices that give a distinct style in his music, among them:

- The use of the $\sharp VI7$ chord either to lead to the dominant or tonic. It works as a neighbor movement to the dominant ($\sharp VI7-V$) near a cadence, and also as cadential movement to tonic ($\sharp VI7-I$). The composer likes to use this harmonic movement as it is used in all four dances of Suite No2.
- The use of the Neapolitan $\sharp II7$ chord in root position also occur near cadences as a contrast in the configuration of phrases.
- The use of the term *espressivo* in the musical score appears particularly on chromatic passages, sometimes mixed with the change of dynamics and tempo. In some passages, the characteristic use of the term *espressivo* can also be understood as inspired by the sung version of the dances where the music uses cantabile melodies. Overall it shows the link between the composer's melodic and harmonic conception and his feelings or moods.

I. *El Margariteño (Pasillo)*

Colombian Andean music has naturally been inspired by the beauty of the landscapes, people, and other idealized things that surround artists. Musically it has been influenced by a mix of local traditions of Indigenous, African and European people in Colombia. Generally, the Andean music has a melancholic and romantic character compared with the music of the Caribbean or pacific coasts which is more influenced by percussion instruments and African-Colombian traditions.

Gentil Montaña's opening dance of the suite N° 2 is a *Pasillo* named "*El Margariteño*" (demonym for people from Margarita island in Venezuela) dedicated to Romulo Lazarde (1943-), a guitarist from Venezuela that Montaña met in 1975 at the 1st International Guitar competition "*Alirio Diaz*" in Caracas, Venezuela.

This piece is in the category of the instrumental *Pasillo*, which is a Colombian adaptation of the European waltz with a faster tempo and added rhythmic variations that became popular in Colombia from the 1800's and was discussed in chapter 1. This dance imitated the Viennese chain of waltz themes often used by Strauss, where the piece consisted of several sections and sometimes rondos. Occasionally the *Pasillo* also took the form of a minuet and trio with a middle contrasting section.

The Colombian composer Pedro Morales Pino (1863 - 1926) was the one who systematized the ternary form for the Colombian instrumental *Pasillo* using three closed sections that contrasted in themes, keys, and sometimes tempos, in some of his *Pasillos* such as *Reflejos*, *El Calavera* and many others. Similar adaptations of the waltz also occurred in Ecuador and Venezuela, where it is called Ecuadorian *Pasillo* and Venezuelan waltz respectively.

The first dance of Suite N° 2 "*El Margariteño*" is an example of Montaña's ability to integrate traditional Colombian music into a classical-style solo concert piece; it contains characteristic elements of the traditional genre, being a tonal piece, written in triple meter with

closed and contrasting sections and specific rhythmic features, that borrows the use of several voices and harmonic devices from classical tradition.


Summary about devices and materials used in I. “El Margariteño” (*Pasillo*)

Andean features, form and rhythm:

The composer is **influenced by Andean music**, borrowing the use of rhythm, tempo, melodic motives, and figures; for example, the *Pasillo* suffix for the end, or the use of a fermata in a higher voice that shows the influence of the song in its use of parallelism (especially the intervals of 3rds and 6ths) to imitate song. All these characteristics along with the formal features of contrasting sections, themes and keys are borrowed from a widespread practice in this kind of music. **The sections** are well defined by cadences, and they contrast in several ways such as the use of harmony, rhythm, cadences, variations in the theme, sequences, use of expressive words etc. The sections are **tonally centered** in a key and use closely related keys such as relative major/minor or parallel major.

The rhythmic **pattern in the bass** gives the character and defines the piece. This pattern changes in places where the bass accompanies long notes in order to fill the space of the quickly vanished sound of the guitar and continue the flow of music. Bass pattern also breaks at cadences where the harmonic rhythm moves faster.

Thematic material, Melody and Harmony:

The composer **does not repeat material** very often, but the sections are repeated twice, and the piece repeats Da Capo after the last section has been played. It includes a short Coda which has a **deceptive movement using a $\sharp VI$ chord**. The composer is freer in the use of the **middle voice** that in this *Pasillo* we called the second unit () of the accompaniment. This line

is not as continuous as the bass and melody and the composer appears to have desired more freedom in the writing of it. This inner voice several times appears as a **double neighbor movement**, but it is not regular, showing in some way that the composer was not very concerned about motivic unification. The irregular variations add diversity, or a sense of “improvisation”.

The composer uses the motive of the **theme varied** in all three sections and the configuration of the idea of the theme includes a melody that uses **Appoggiaturas and suspensions** especially in scale degrees of 4-3 and 9-8. These non-chord tones occur at end of phrases and sub-phrases, but not at the end of sections. **The added 6th** is used very often to color chords especially in the tonic of E minor (C#) that indicates modal mixture or the Dorian mode. He also uses the 6th to color the subdominant (iv) chord and the flat 9th is used in dominant (V) and secondary-dominant chords. The composer also uses **minor seconds** to spice up the melody, such as mm. 27, 29, 31, 33, 35, 37 (also in *Danza* of Suite N° 3).

Modal mixture chords are used. The **Neapolitan ♭II7 chord** in root position is used near the end of sections, and the **VI7 chord** appears before the V chord such as mm.15, 25, etc. Sometimes the resolution of **V42 chords** are not respected. The composer favors the use of open-string notes perhaps to have a better sonority. The composer uses harmonic and melodic **sequences** and breaks them to favor the melody.

The composer uses **anticipation chords** or chromatic harmonic movements that are idiomatic to the guitar when a change of harmony is made by a shift in the closest fret in the left-hand position. This is evident in the use of cadential movement of VI7-V7 such as mm.15, 25, 41. In other places are used as ornament such as m. 51. In other passages such as mm.70-71 he re-harmonizes a melody.

Expression:

The composer uses devices that are idiomatic to the instrument like *pizzicato* playing in the bass. In m.16, for example, the bass accompanies a final long note of the section as a suffix after the cadence. In some places, the change of **dynamics** occurs in a short period of time, such as instances in where crescendo and decrescendo indications appear in two subsequent bars, such as mm. 9-10, 13-14.

The use of **expressive** words such as *bien marcato* and *rítmico* emphasize the rhythm of the piece. The word *picaresco* (with playful grace) is used in a short and fast chromatic movement in m.39. The word *expresivo* appears in both a **chromatic** movement and a *rallentando* of parallel 3rds in m.43. The word *amoroso* (lovely) is used in a chromatic movement of melody in m.6. Finally, the word *nostálgico* (nostalgic) appears in conjunction with chromatic harmonies in mm.70-71. He adds a glissando sign for parallel thirds, *expresivo*, and *legato* articulation.

As I discussed before the **appoggiaturas and suspensions** are used as part of the melody in all three sections of the piece and these helped in the configuration of expressive themes. Different **colors** or timbres of the guitar are used such as *metálico* (metallic sound of guitar means near the bridge and nail sound), *con yema* (with the thumb flesh), and *rallentando* in coda.

Specific rhythmic features in I. “El Margariteño” (*Pasillo*)

Ex. 2.1.1: *Pasillo* rhythmic pattern configuration in the guitar¹.

-Basic pattern



-Written as equal units



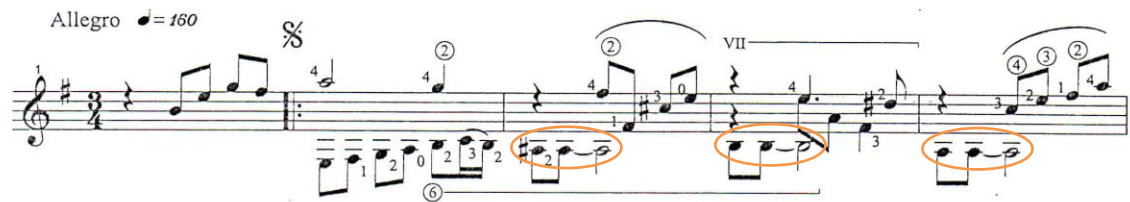
-With melody



¹ Most music for the modern guitar, including Montaña's work, is written an octave higher than it sounds to have all the notes that can be played on the instrument in the treble clef.

The characteristic rhythmic pattern of the *Pasillo* accompaniment (ex 3.1.1) in 3/4-time can be understood as two equal units of: eighth quarter – eighth quarter (♩ ♩) with the first unit of the eighth-quarter pairs (♩ ♩) typically occurring in the bass (m.3-12). In the beginning of the piece (m.2) the entrance of the bass is very active, but the accompanimental motive of this first unit (♩ ♩) is established in m.3, and is only interrupted in mm. 13-16 where the bass and the harmonic rhythm move faster towards the final cadence of the first section.

Ex. 2.1.2: Rhythmic pattern of the *Pasillo* (first unit: ♩ ♩).



In the *Margariteño* this motive of two eighth notes is slurred to a half note most of the time and by the repetition of this rhythm throughout the piece, the bass becomes an essential in creating the overall character of the movement.

The second unit that completes the rhythmic pattern (♩ ♩) of the *Pasillo* accompaniment uses the same motive of eighth quarter (♩ ♩). This motive would be made by the *tiple* (a Colombian Guitar-like instrument) in an ensemble, but here it occurs in the second and third beat of the bar, usually as a filling of the harmony, where the composer adds material in a third middle layer with figurations of arpeggios of the harmony. This accompaniment is neither as clear as the first unit in the bass, nor as regular. It varies its direction, sometimes appearing upward (mm. 3, 8) or downward (mm. 4, 6, 10). Additionally, this second unit (♩ ♩) in its upward direction is more evident as an inner voice with a double neighbor movement (mm. 8, 12) that perhaps is used to avoid parallel fifths.

Ex. 2.1.3: Rhythmic pattern of the *Pasillo* (Second unit: ♪ ♪ in m.8).



Overall, these second and first units are fundamental to complete the rhythm of the *Pasillo* and produce the overall character of this dance.

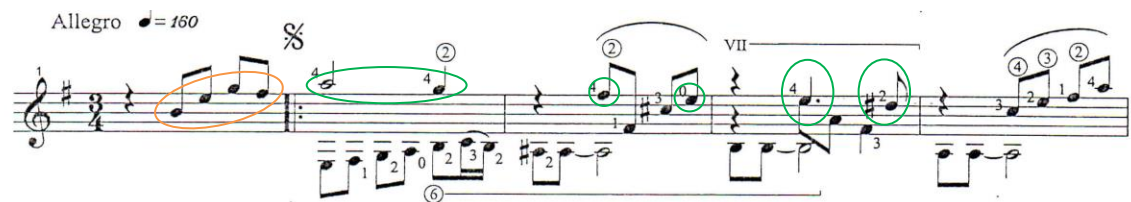
Melody

The first melodic idea is made of two basic components: a motive of four notes of an ascending arpeggio followed by a leap in the melody (minor 3rd) and the following two notes descending the interval of a second that function sometimes as appoggiatura or suspension. This motive of the appoggiaturas and the resolution with an interval of a descending second will be repeated throughout the piece, giving it unity and integration. The A section sounds agitated, and the melody with rests in the first beat gives a sense of a sigh figure, the use of a disjunct and wide-range and broken melody as in mm. 6-7, 11, 12-13 plus the excessive use of appoggiaturas make the piece sound romantic for a fast tempo *Pasillo*.

Ex. 2.1.4: Melodic ideas.

-Arpeggio of 4 notes

-Appoggiatura motive of 2 notes

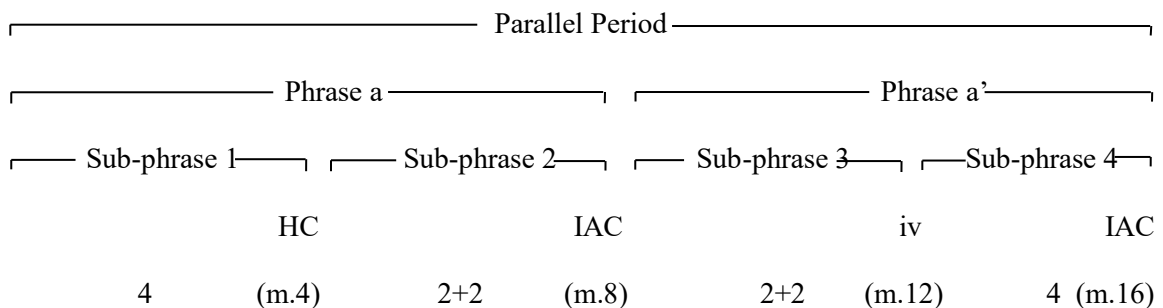


Sections

This first dance of Suite N° 2 is in E minor and has three well-defined sections. The texture consists of two different voices (soprano and bass) and harmonic fillings that sometimes function as independent middle voices.

The A section of *El Margariteño* (mm.1-16) is allegro in character, and is an energetic and danceable piece. The section A is a 16-bar long parallel period (mm.1-16) with two phrases (a, a') divided into two sub-phrases.

Formal Diagram of the A Section:



The first phrase (a) (mm.1-8) is divided into two sub-phrases with sub-phrase #1 constructed in 4 bars (mm.1-4) that begins in the tonic of E minor and quickly tonicizes V as a kind of HC (m.4) and sub-phrase #2 which is constructed in a grouping of bars of 2+2 (mm.5-8) and ends with an IAC (m.8).

Ex. 2.1.5: Tonicization of V.

-Tonicizes V

The appoggiaturas in the melody occur as a fourth resolving to a third (mm. 2, 4) and ninth resolving to an octave (mm. 6, 7), and for the end of the first phrase (m.8) the composer uses a double appoggiatura 4-3 and 9-8 which also works as an inner voice neighbor group that reinforces the IAC (second unit of the rhythm: ♪ ♪). In addition, he also colors the harmony of the resolution of the appoggiaturas in E minor with an added major 6th (C#) using modal mixture that implies the Dorian mode.

Ex. 2.1.6: Appoggiatura and added 6th.

-Double appoggiatura in IAC -Added major 6th



A second phrase (a') is also made of two sub-phrases and starts with a similar melodic motive; however, sub-phrase #3 is constructed in a grouping of bars of 2+2 (mm. 9-12) and starts with a melody that is varied in its direction (m. 9) compared to the original (m. 1) and tonicizes iv (m.12) which is anticipated by a leap in the melody towards the highest note of this section. This leap in the melody stands out as it occurs suddenly in the third beat of the bar compared to previous melodic leap movements taking place in the second beat of the bar (as in mm. 6, 8, 10), this leap also prepares the D in the next bar as a passing tone, uniting those two measures. The appoggiaturas work similarly as the first phrase (a) by using double appoggiaturas and a third inner voice as neighbor group (♪ ♪) to emphasize the movement to iv (m.12) that also includes an added 6th (F#).



Ex. 2.1.7: Variations in second phrase (a').

-Motive varied (m.9)

-Melodic leap

-Move to iv and added 6th



Sub-phrase #4 (mm.13-16) is contrasting in several ways. The melody is more continuous with a harmony using an unexpected Neapolitan $\sharp\text{II}$ in root position followed by a faster harmonic movement, where the bass does not use the rhythmic pattern of the *Pasillo* for four bars. Then the section repeats, and a second ending brings back the rhythmic motive of eighth-quarter, which is perhaps the most characteristic ending of a *Pasillo* phrase (*Pasillo* second unit as a suffix:  ) closing with a final IAC this A section.

Interestingly the harmony uses a VI7 (m.15) in root position that could refer back to the F major Neapolitan chord, but could also be respelled with an A# as an augmented sixth chord resolving to the next dominant (3rd beat of m.15). This chromatic harmonic motion will be repeated throughout Montaña's work as anticipation chords that are approached by the closest neighbor fret as a characteristic and idiomatic device which is easy to perform on the guitar.

Ex. 2.1.8: Contrasts in Sub-phrase #4.

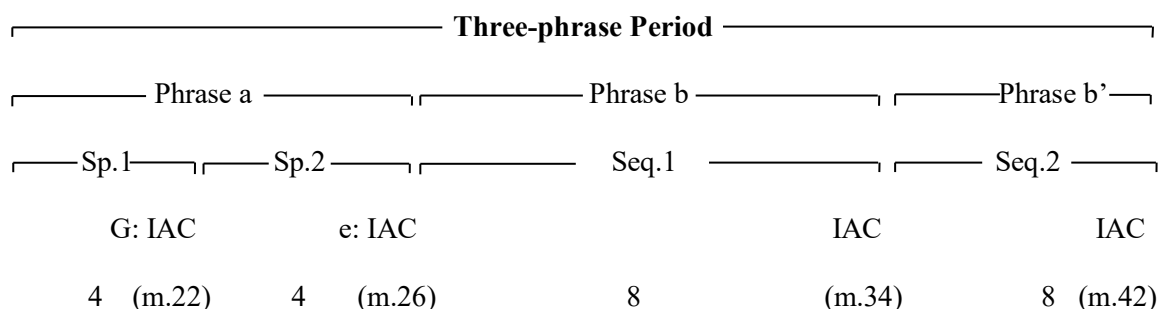
- Neapolitan $\sharp\text{II}$ in root position and bass breaks the *Pasillo* rhythmic pattern to cadence
- VI7 before a V chord
- Bass accompanies long note in *pizzicato* as a suffix after the cadence

-Ending of section with second unit as a suffix: m.17

The B section begins with a pleasant change in harmonic color with the use of the relative key of G major. The music flows more easily, with a more linear melody, and the section feels more relaxed for the performer, perhaps because of closer shifts of position for the left hand. In the beginning the melody is hidden (m.19) delicately as an inner voice and appears to descend and cadence. The composer uses a sequence (m.27) from a higher register and then repeats it, giving a kind of expressive stability to this section.

The B section is a 24-bar long three-phrase period constructed in groups of $[4+4]+8+8$.

Formal Diagram of the B Section:



This section contrasts with the previous A section in several ways. In the first phrase (a) the rhythmic pattern of the *Pasillo* accompaniment (♩ ♩) is not used in the first beat during the first four bars but instead the second unit (♩ ♩) seems to be “shared” in the figuration between the melody and bass (mm. 20, 21). Sub-phrase #1 (sp.1) begins in the relative key of G major with the harmonic rhythm moving faster (dotted-quarter duration) and without appoggiaturas in a melody that moves in a diatonic descending line. The original motive of the four notes in an ascending arpeggio (m.1) is transformed in a repeated note motive (mm. 19, 23) and again a 4-3 suspension is heard at the end of this sub-phrase #1 plus a neighbor group in a third inner voice as a motive to cadence in an IAC in G (m.22).

Ex. 2.1.9: Contrasts between sections B and A.

-Motive in melody uses repeated note and appears as an inner voice;

-Melody that moves in a diatonic descending line

-First unit is not used in bass but second unit (♩ ♩) is “shared” in the figuration

-Neighbor group to cadence

Sub-phrase #2 returns to the home key of E minor (m. 26) bringing back a short mention of the *Pasillo* accompaniment in the bass at the beginning and the end of this sub-phrase (m. 23, 26). It also includes a change to 6/8 (m. 24, 25) and arpeggiated figuration that accents a diatonic descending line in dotted-quarter notes with a suspension of 9-8 again left for the end in an IAC in E minor (m.26). Interestingly, the dominant chord V 4/2 (m. 25) is resolved to an E minor in root position perhaps to keep the E note of the open sixth string that is the lowest note in the standard tuning of the guitar as the final note of the IAC and use the G note (m.26) to connect with the next sequence.

Ex. 2.1.10: Particularities of Sub-phrase #2.

- *Pasillo* accompaniment returns

- V4/2 resolves to root position I in IAC

A second phrase (b) starts with a sequence of fifths (m. 27) and uses the *Pasillo* rhythmic pattern in the bass and the four notes of the ascending arpeggio motive that are answered by the motive of the appoggiaturas being doubled (m. 28), and the composer spices up the melody with the use of dissonant minor seconds as accented lower neighbor tones (D#-E in m.27, C#-D in m. 29, and so forth). This sequence uses a root position C major chord (m. 31), and delays the arrival of the f#[♭] (m. 32) adjusting the bass to sustain and keep the original melodic sequence. Additionally, maybe because of the register limitations of the guitar, the composer creates a new bass line, leaving the E of the open sixth string in the bass only for the tonic arrival in the IAC (m.34).

Ex. 2.1.11: Features of second phrase (b).

-Motive of four notes -Appoggiaturas being doubled -Dissonant minor seconds

Ex. 2.1.12: Harmonic and melodic sequence.


-Harmonic sequence breaks but melodic sequence continues

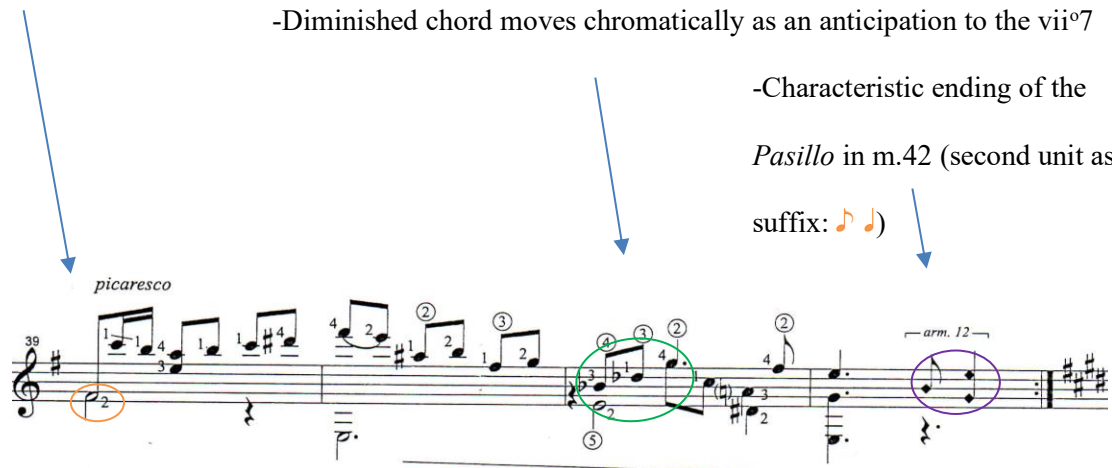
The third phrase (b') is similar to the previous one, repeating the sequence (m.35) and changing it in the same place. Where a C major chord was expected the composer, this time anticipates the harmony of a ii^\flat (m.39) as the bass pattern disappears to cadence. He adds an indication of *picaresco* (m.39) in the 16th notes, which are followed by the reaching of the highest note of the piece (m.40). A diminished chord moves chromatically as an anticipation to the $vii^\circ 7$ in the third beat (m.41) where the composer uses a leading-tone IAC (m.42) followed by the addition of the characteristic ending of the *Pasillo* in the second unit as suffix: ♪ ♪.

Ex. 2.1.13: Features of third phrase (b').

-Bass pattern disappears to cadence

-Diminished chord moves chromatically as an anticipation to the vii°7

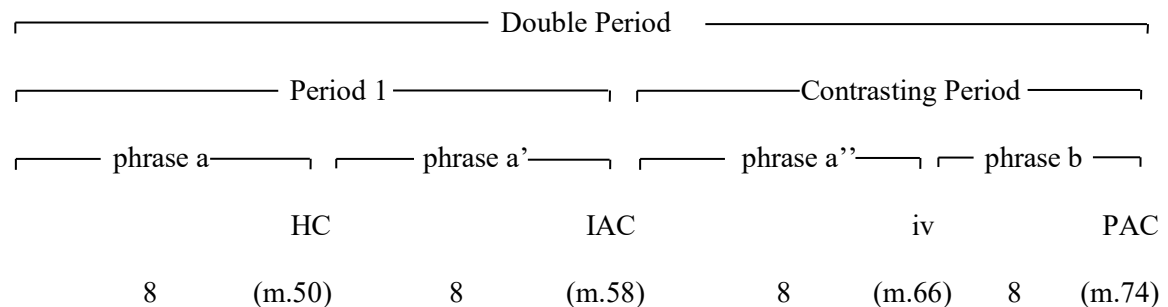
-Characteristic ending of the *Pasillo* in m.42 (second unit as suffix: )



In Section C, the composer uses the parallel key of E major, and a change of character is evident with the word *Expresivo* at the beginning of this section. The music starts with parallel thirds in *rallentando* that are certainly inspired by the genre of the vocal *Pasillo* that uses long notes in the voices of a singing duo in *ad libitum* tempo, to contrast and highlight the sentiment in a particular place of the song. This section can be optimistic and graceful but at the same time the intentions of the composer is to make it sound *Amoroso* and *Nostálgico* at the end.

The C section is a 32-bar long double period constructed with regular phrases of 8 bars each.

Formal Diagram of the C Section:



The C section starts with parallel thirds in the melody that leap an octave higher to be held in a fermata; nevertheless, this figure appeared before in the music and could have been taken from m. 26 of section B. As we said before these parallel thirds could be inspired by the genre of the vocal *Pasillo*, however the use of parallel thirds only lasts for four measures (m.43-46).

Period 1 starts with a first phrase (a) that is like the one in the A section where the *Pasillo* accompaniment pattern (♩ ♩) does not appear from the beginning but instead begins the third measure (m. 45) in the bass and the inner voice. A melodic idea is repeated with the motive of the ascending line of four notes (m. 47) and appoggiaturas to reach an HC (m. 50) where again the composer uses a neighbor group in the inner voice to cadence.

Ex. 2.1.14: Features of Period 1.

-Change of key to E major

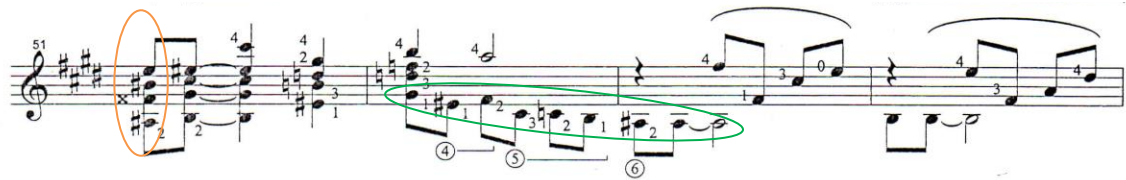
-Parallel thirds as singing duo

- *Pasillo* pattern returns with first and second units (♩ ♩)

A second phrase or period 1 (a') begins with an anticipation of the harmony as a chromatic passing seventh chord (m. 51) followed by a fully diminished seventh chord which is repeated in an inversion to reach a higher register in the guitar and tonicize ii (m. 52). Here the *Pasillo* accompaniment in the bass is interrupted to be more active and accompany and fill the space of a long note in the melody and to move the harmonic rhythm faster towards a cadence (m. 56-57) and IAC with an added 6th and 9th (m. 58).

Ex. 2.1.15: Features of second phrase of period 1 (a').

- Anticipation of the harmony
- Bass pattern interrupted to accompany a long note



Ex. 2.1.16: Changes towards cadence.

- Bass more active to cadence
- Added 6th and 9th



A contrasting period starts (m. 59) with a phrase (a'') that includes a literal repetition of the beginning of the C section (m.43), but where an HC was expected, the highest register E is played, and the harmony moves to iv (m. 65). The final phrase (b) starts with the *amoroso* character and uses a chromatic descending line followed by a sequence (m. 68). This is broken up with the use of a I^o6#5 (m. 71) where the composer repeats the melody of the previous bar with a re-harmonized accompaniment instead of the expected harmony (C#min) that he finds *Nostálgico*, and then a final PAC (m. 74) with an added 9th that was preceded by a final 4-3 appoggiatura (m. 73)

The piece repeats from the opening, and after all sections are played once, a very short Coda is added with a deceptive movement of V to ♯VI (m.77) before reaching E major in the strong beat with only the third of the chord.

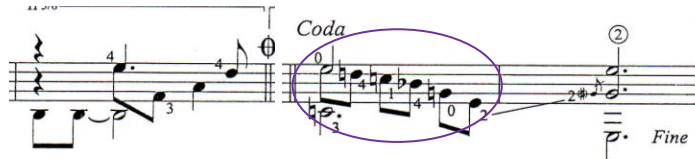
Ex. 2.1.17: Expressive words, chromatism and Coda.

-*Amoroso* character of chromatic line

-Melody repeated (mm.70-71) re-harmonized (m.71)



-Deceptive movement of V to \sharp VI7 followed by I (mm.76-78)



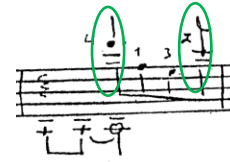
Comparisons of written versions of “El Margariteño” (*Pasillo*) between Colcultura’s edition (manuscript from 1993) and Caroní’s (published in 2000)

The two versions I used for this analysis are: **1993’s** publication of *Suites y Fantasías Sobre temas colombianos para guitarra Solista* by Colcultura (which will be referred as Colcultura’s edition). This publication used Montaña’s handwritten manuscript. The second source was the **2000’s** publication of *Gentil Montaña works for guitar Vol 2* by Caroní Music (which will be referred as Caroní’s edition). This publication was printed, rather than handwritten, and was revised by the composer.

In general, the older version of Colcultura’s 1993 was **less concerned about details** that unify the piece. On the other hand, in Caroní’s version the composer **includes more indications** like tempo, articulation of accents, slurs of legato, glissando and dynamic markings.

Changes in notes to create unity, make it more interesting or easier to play:

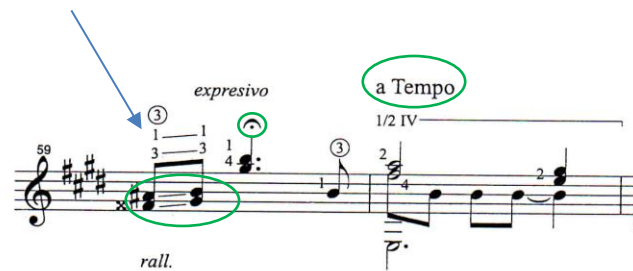
-m.12 Caroní's edition adds double appoggiaturas to create unity (based on m.8). Gentil Montaña plays Colcultura's.



-m.59 Colcultura's edition omits the thirds (Montaña plays Colcultura's) and fermata in melody, and apparently a mistake by marking a tempo sooner



-Caroní's write thirds, fermata, and espressivo followed by a tempo

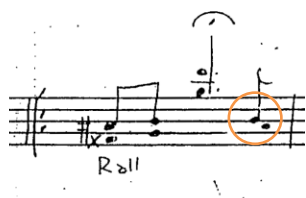


-m.72 Caroní's edition changes a note to create unity and avoid repetition in double neighbor movement in motivic #2 of *Pasillo* pattern



The **removal of notes** to make it **easier to play**:

-m.43 Third beat Colcultura's edition uses an added A note to keep texture of duet (Played by Montaña). Caroní's omits it to make it easier to connect to next bar, adds a glissando sign for parallel thirds and *espressivo*.

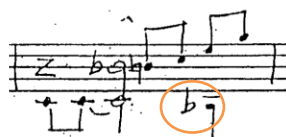


-m.62 Colcultura's edition adds the note B note (which is more difficult to play) Caroní's omits this B note in resolution of appoggiatura perhaps to make it easier (Montaña plays Caroní's)



Mistakes or omissions:

-m.31 The note B of the bass in third beat was specified as flat in Colcultura's edition but was not in Caroní's, where it could be mistaken as natural. Gentil Montaña plays Colcultura's edition.



-m.47 the mark of *Expresivo* in ascending chromatic line in Colcultura's edition but not in Caroní's



New and different detailed markings of **fingerings, color, articulation, tempo in Caroní's edition:**

m.1 Tempo marking specifying the beats per minute of quarter notes in Caroní's edition



m.3, 5 Slurs of legato

m.8 Accent markings

m.12 Accent markings

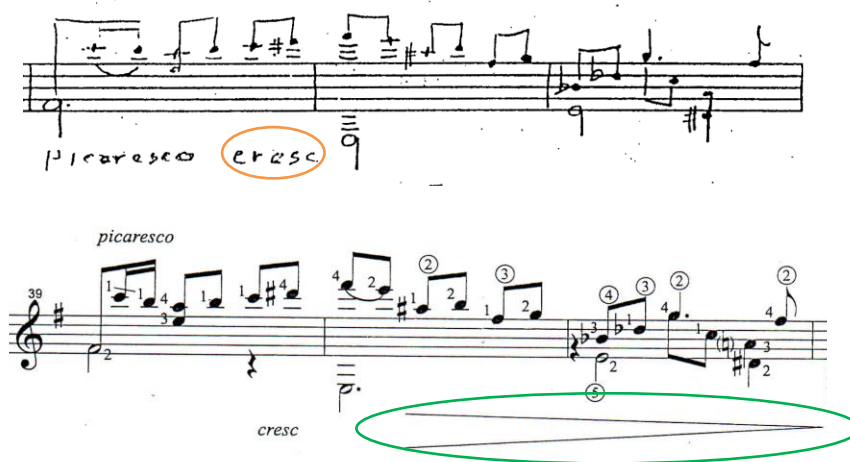
m.14 Decrescendo marking

m.14 Decrescendo marking

m.24 abbreviated (*cresc.*) followed by a decrescendo marking m.25 showing that the dynamic effect occurs in a very short portion of music.



-m.39 Colcultura's edition includes abbreviated marking *cresc* but lacks decrescendo at end of section included in Caroní's.



II. Guabina Viajera (Guabina)

Guabina is an Andean musical genre played, danced and sung in several Andean regions of Colombia. The variety that Montaña uses is the one from the central-southern *departamentos* of *Huila* and *Tolima* which are two regions that share many cultural customs. It is written in a moderate 3/4 meter, slower than the *Pasillo* and much less syncopated. This music survived from the colonial period but as a dance it started to lose popularity at the end of the 19th century in Colombia. The lyrics of these songs very often talk about the pride and enjoyment in local traditions and most of them became very popular through performances and recordings of singing duos (*Duetos bambuqueros*) from the second half of the 20th century such as *Garzón y Collazos* active in the 1950's and 60's and *Silva y Villalba* (active in the 1970's and 80's) among others.

Guabina was also named *Bunde* especially in the region of Tolima. Some of the most known **sung *Guabinas*** of this central-southern region of Colombia are *Bunde Tolimense* by Alberto Castilla Buenaventura (1878-1937), and; *Soy calentano* by Cantalicio Rojas (1886-1974); *Guabina Huilense* by Carlos Cortes (1900-1967); *La Sombrerera* by Patrocinio Ortiz (1915-); *Soy Tolimense* by Darío Garzón (1915-1986); *Los Guaduales* by Jorge Villamil (1929 - 2010), and; *Vivirás mi Tolima* and *Pueblo Mio* by Pedro J. Ramos (1934-1990). Other lesser known songs include: *arru rru* by Luis Uribe Bueno; *Guabina Tolimense* by Jorge Daza; *Huilense Soy* by Héctor Bustos; *Mi Guabinita* by Elena Chavarriaga; *Guabinita* by Jorge Humberto Jiménez;

Instrumental *Guabinas* are less popular. Some are *Guabina Tolimense* by Alberto Castilla Buenaventura (1878-1937), and; *Guabina Santandereana No.2* and *Guabina No 3* by Composer Lelio Olarte (1885-1940. Interestingly, one Spanish composer named Jose Maria Tena (1895-1951) that lived in Colombia from 1938 composed a piece called *Noches del Tolima* which is one of the few instrumental *Guabinas* that became popular in Colombia. Colombian guitarist Alvaro Romero Sanchez (Cali 1909 –1999) also composed a *Guabina* named *Esperancita* not for solo guitar but for the Colombian Andean typical trio format of guitar, *tiple* and *bandola*.

Very related musically to the *Guabina* is the rhythm of ***Torbellino***. Composer Andrés Martínez Montoya (1869-1933) wrote one of the earliest known instrumental *Torbellinos*, *Torbellino* Op. 18. Another important composer of this rhythm was guitarist Alejandro Wills (1882–1942), who wrote two famous songs in *Torbellino* rhythm, *Cuchipe* and *Tiplecito de mi vida*. Jesus Bermudez Silva (1883-1969) composed a piece again named simply *Torbellino*.

One piece for **solo guitar** was written by Jorge Añez (1892-1952), who composed *Camino De Bogotá as a Torbellino for solo guitar* in 1930. Guitarist Adolfo Mejía (1905-1973) used this rhythm as part of the second movement of his *Pequeña suite* for orchestra (II. *Canción, Torbellino y Marcha*). Francisco Cristancho (1905 – 1977) composed a piece named *Torbellino de mi tierra*.

Summary of devices and materials used in II. “*Guabina Viajera*” (*Guabina*)

Andean features and rhythm:

The **Andean music** materials are influenced by the song, using melodic motives #1 (**phrase ending** of quarter-half note) and melodic motive #2 (**the rhythm of** eighth-quarter-eighth in second and third beats). *Guabina Viajera* uses a cantabile melody with **parallel** 6ths (mm.2,3, 17-24, 35-37,43, 44) and parallel 3rds in section C. To highlight the melodic motive #2 the composer **accents the second beat** to make it last as the guitar the sound decays very quickly. For that purpose, the composer includes more notes in second beat chords mm. 6, 14, 61, 65.

This is a ternary piece such as: *Guabina Huilense*, *Bunde Tolimense*, *la Sombrera*, etc., and the sections are tonally centered in a key and use closely related keys such as parallel minor (as used in pieces such as *Noches del Tolima*. The rhythm of the **pattern in bass** gives the character and defines the piece but this pattern changes particularly after cadences where the **bass accompanies** a long note in melody to fill the space of the quickly vanished sound of the guitar and continues the flow of music using **a connecting figure** at the middle or end of phrases such as mm. 8, 16, 20, 24, 37, 45, 49, 53.

Thematic material, Melody and Harmony:

The composer varies thematic material in places such as mm.9, 21, 42, 64-65 and **repeats** material literally in mm. 29 and, 62. Measure 66 is the same as m.5.

The use of the **middle voice** is not as continuous as the bass and melody, and several times parallels a higher melody or is in tempo with bass or is independent and **accompanies** a long note such as mm.4,12. It also works as **double neighbor movement** also occurs in the middle voice in section C (mm.43,44, 53). This use of the middle voice is the place where the composer adds diversity, or a sense of “improvisation”.

The sixth degree is used to color the tonic of E major chord (C#) in m.9 and **the 9th** (F#) in m.6, 14, 32, 33, 34, 42, 59, 65. **Appoggiaturas and suspensions** are not used only in the third section (C) from m.35. A **Suffix** using scale degree 5 a V chord to connect with a new repetition appears in m. 69 (this device is also used in *Guabina* from suite No1 in m.32). The composer also uses major and minor **seconds** to spice up the melody in mm. 47 and 51.

The composer used a fully **diminished chord** resolving to V in mm.5 and 13. The piece starts in E major and **modulates** to its parallel minor in m.17, a move which is not typical in either song and instrumental pieces. A **sequence** in section B reaches an HC where the **VI⁷ chord** appears again before the V chord as in mm. 20 or 24. There is another **sequence of ii V I** in mm.46-53.

A **new theme** starts in m.25: a scale in the chord of D major or a **♯VII** chord in m.26. **Anticipation chords** or chromatic movements are used in section C in mm.46-47, 50-51, 59-60, 60-61.

The composer uses a deceptive movement with a **♯VI chord** before the coda and as a new thematic material in m.54, and a cadential movement using **♯VI⁷-I** in mm.56-57, 64-65 and again in the coda in mm. 72-73. Another interesting movement occurs when the composer uses in **♯II⁷-I** as cadential chord in **mm60-61**.

Expression:

In some places, a change of **dynamics** occurs in a short period of time where the crescendo and decrescendo appear in two subsequent bars, as in mm. 5-6, 38-39. **Dynamics as an element of varied repetition appear** in mm. 17, 21, 25, 29. The composer use devices that are idiomatic of the instrument like *pizzicato* playing in the bass to fill the space of a long note in the melody (mm.8, 20). **Appoggiaturas and suspensions** are used as part of the melody only in the last section (C) in m. 34 this shows the influence of song.

Varied **colors** or timbres of the guitar are used such as: brillante (brilliant or near the bridge) in m.9 and for variation in repeated passages, *metálico* (metallic sound of guitar means near the bridge and nail sound) in m.17, *dulcemente* (sweetly or near the sound hole) in m.21 and *con yema* (with the thumb flesh) in m.33, the composer adds expressive words such as: *expresivo* in m.42 when there is a chromatism in the middle voice or *Misterioso* for the deceptive movement and accompaniment in piano dynamics in m.54. **Rallentando is used** in the coda.

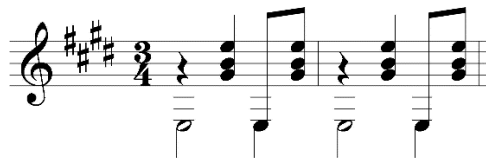
Specific Melodic Features in II. “Guabina Viajera” (Guabina)

The **melodies of Guabinas** have some particular motives that are used and repeated in the music helping to create a distinct style and flavor.

1. A typical melodic motive (#1) would be a **phrase ending** of quarter half notes in the melody (which appears in *Guabina Huilense*, *Sombrerera* and *Los Guaduales*). This long note could be sung in vibrato but when it is performed in the guitar it can have an **accent on the second beat** to create the effect of a longer and more expressive melody.
2. A second typical melodic motive (#2) is **the rhythm of:** eighth-quarter-eighth in second and third beats (m.7) (which appears in *Guabina Huilense* and *Noches del Tolima*).
3. A melodic motive #3 is evident in the **bass line as a connecting figure** used at the middle or end of phrases, usually the last three eighth notes of the bar or more. This connecting figure usually moves by step and fills the space of a long note in the melody (mm.8, 10) (which appears in *Guabina Huilense* and *Soy Tolimense*).

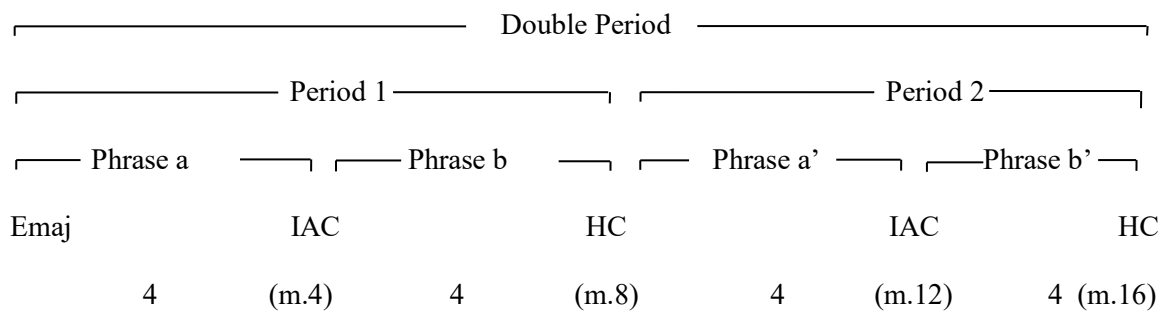
Rhythm

The characteristic rhythmic cell of the accompaniment of *Guabina* is quarter-quarter-eighth-eighth (♩ ♩ ♪ ♪) that appears in the accompaniment which in the guitar would be divided in bass-chord-bass-chord. The bass line is a half note followed by a quarter note in each measure.



The second dance of the suite N° 2 by Gentil Montaña is a *Guabina* which is slower than the *Pasillo* and much less syncopated. This piece was named “*Guabina Viajera*”, which means traveling *Guabina*, Gentil began composing in Colombia, continued during his first trip to Europe in 1977, and finally finished upon his arrival back in Colombia in 1982. It was dedicated to the famous Venezuelan concert guitarist and pupil of Segovia Alirio Diaz from Venezuela (1923-2016).

Formal Diagram of the A Section:



Most *Guabinas* are songs and the influence of the sung versions is evident in the instrumental versions due to the use of octosyllabic verses as in the Spanish poetry. Instrumental *Guabinas* are very much linked to sung *Guabinas* and *Guabina Viajera* is no exception with an eight-note main theme that is more cantabile and much more tranquil compared to the energetic previous *Pasillo* dance.

The overall form of the A section is a double period. Phrase (a) starts with the theme in the melody using a three-note group and the first characteristic melodic motive of quarter-half

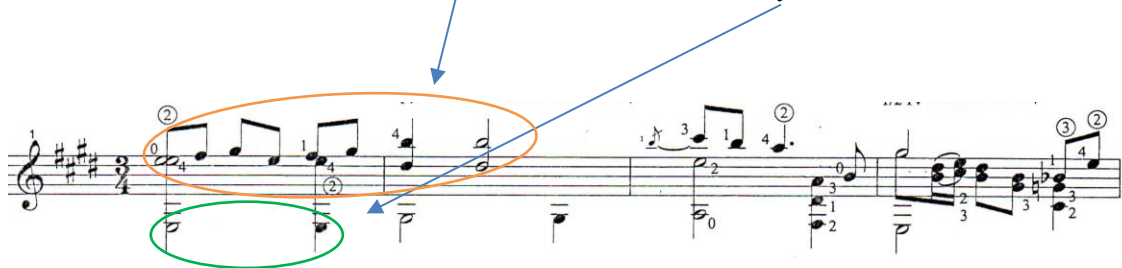
using parallel 6ths appears in the two upper voices (m.2). The bass uses its characteristic rhythm of a half note followed by a quarter note in each measure. This small section tonicizes E major achieving a kind of stability using a progression of I-iii-IV-V-I contrasted in the third beat of m.4 a where diminished chord (C#dim7) is used as pivot chord to next phrase (b) V chord of m.5.

Ex. 2.2.2: Characteristics of main theme.

-Main theme made up of eight notes (as used in songs with octosyllabic verses)

-Parallel 6ths in upper voices (melodic motive#1)

-Bass rhythmic cell in the *Guabina*



We can see that Montaña tries to use a texture of three voices from the beginning, but the second voice is not always independent or consistent. Instead it will be used to fill out the harmony for example at the end of m.4.

In phrase (b) the upper voices begin again in contrary motion, this time with a more chromatic and moving line in the second voice (mm.5-7) which uses the rhythmic accompaniment of the *Guabina* (m.6). The characteristic motive (melodic motive #2) appears clearly in m.7. Here a secondary dominant tonicizes V to reach a HC (m.8) and the composer also includes a bass connecting figure moving by step (melodic motive #3) filling out a long note in the melody.

Ex. 2.2.3: Features of phrase (b).

-Moving line in the second voice

-Rhythm of *Guabina*'s accompaniment in second voice

-Melodic motive #2

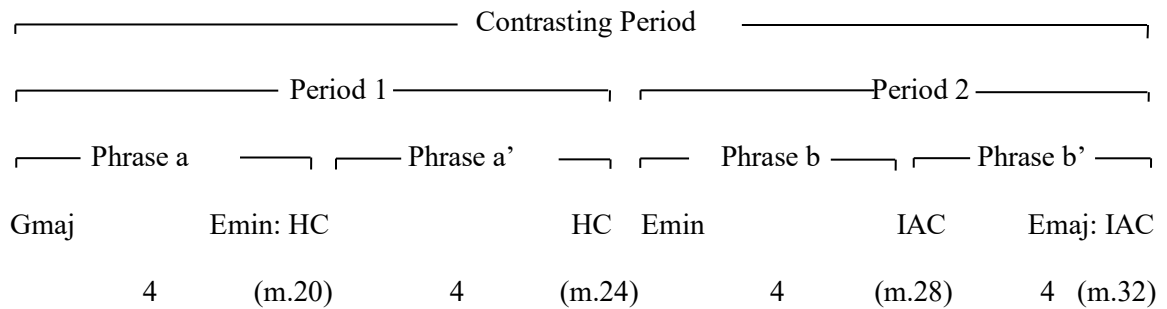
-Bass connecting figure
(melodic motive #3)

The next phrase (a') starting in m. 9 has a small variation at the beginning in the second voice (mm.9,10) then identical material from phrase (a) is played (mm.11-16) with an omission in m.13 of a B note. A connecting bass figure of three notes occurs in m.10 and in m.16 of phrase (b'), filling the long note with parallel thirds and stopping in the third beat on a quarter note with D and F# as a dominant chord of the next section which will start in G major.

Ex. 2.2.4: Variations of phrase a' and b'.

-Connecting bass figure (m.10) (melodic motive #3) -Connecting bass figure, not motivic (m.16)

Formal Diagram of the B Section:



The B section starts with a change of key from E major to G major/E minor using one sharp. The first phrase (a) of period 1 starts in G major and uses parallel 6ths (mm.17-20) in the upper voices, using the characteristic motive (melodic motive #2) in the rhythm of the melody (mm.17, 19). There is a leap of a third in the melody from m.17 to m.18 which is the same leap used in mm.1-2. The end of this phrase (a) uses the characteristic phrase ending of quarter-half notes (melodic motive #1) in m.20. This figure accents the second beat, an accentuation which is reinforced by the addition of one more note and it is notable that the melodic motive #1 (quarter-half) could be used for the melody of this entire passage. The bass maintains its characteristic movement of a half note-quarter note in each measure in a descending line and uses a connecting figure moving by step (melodic motive #3) in the last three notes of m.20. The composer uses one chord per measure as follows: G-D7-C7- B7, ending in a V65 (B7/D#) of E minor. This progression reinforces the arrival to B7 with the C chord that acts as its dominant. The C chord could be a Ger65 but it is spelled with a B-flat instead of an A#.

Ex. 2.2.5: Features of first phrase (a).

-Upper voices moving in parallel 6ths mm.17-20 and use melodic motive #2

-Phrase ending of quarter-half notes m.20 (melodic motive #1)

-Connecting bass (melodic motive #3)



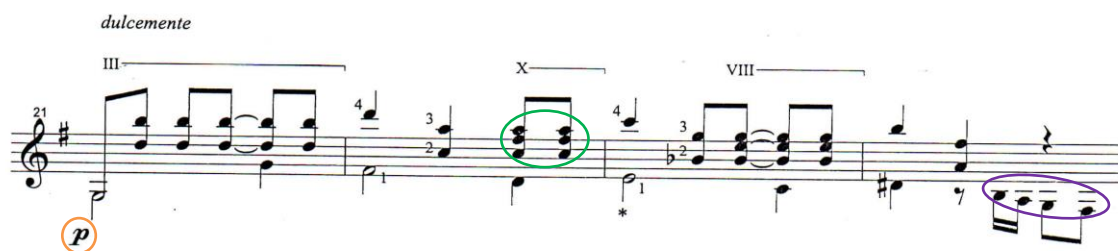
The second phrase (a') repeats the same melody and harmony but it is decorated with a slight variation of the bass line. The accompaniment is filled in with more notes in the chords (mm.22–23). Further contrasting elements in the repeated music includes the change in dynamics from forte to piano as an echo effect and a change of color from *metálico* to *dulcemente* (sweetly). Finally, the bass fills in the long note of the melody again but this time with four notes, emphasizing the connection to the following section (m.24).

Ex. 2.2.6: Variations in repeated music.

-Change in dynamics and color

-Accompaniment is filled in

-Bass filled in with four notes



The rhythm of the melody in this phrase is very similar to *Guabina Huilense*'s second section although harmonically it is very different compared to *Guabina Viajera* which in this part

gravitates to the minor mode. Due to this similarities that will be presented later it could be assumed that Montaña's *Guabina Viajera* is strongly related to *Guabina Huilense*.

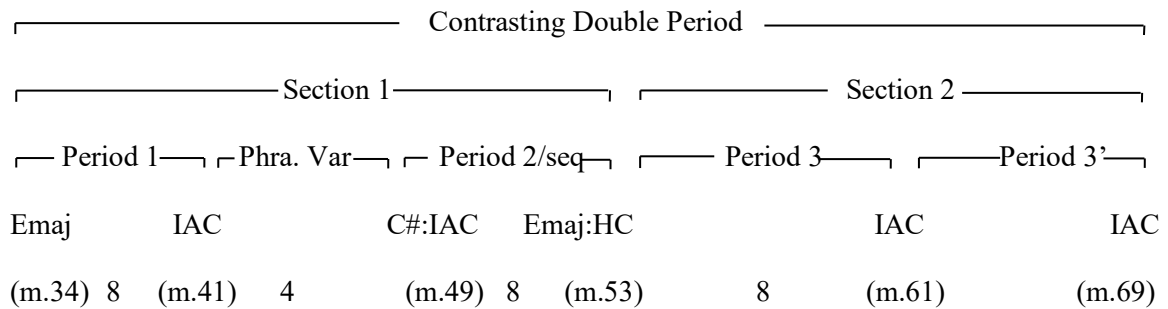
Period 2 starts with phrase (b) in the expected resolution of the previous dominant chord to E minor and presents a new theme (m.25) that uses the melodic motive #2. The harmony alternates between tonic and D major (♯VII) as its dominant. The second phrase (b') is a literal repetition but resolves to E major (m.32) with an added 9th and an extra bar (m.33) to confirm the harmonic movement to the home key. The contrast of this repeated music is not created by the dynamics but instead by the change of the color or *timbre* made by the right hand. The first time the composer writes: *metálico cerca del puente* m. 25 (metallic near the bridge) and the second time he writes: *contraste sobre la boca con dulzura* m. 29 (contrast over the sound hole with sweetness). In the first E major chord (m.32) he writes: *metálico cerca del Puente con las uñas* (metallic near the bridge with fingernails) and in the extra bar (m.33) writes: *contraste sobre la boca con la yema del pulgar* (contrast over the sound hole with the flesh of the thumb finger).

Ex. 2.2.7: Features of new theme.

-New theme that uses the melodic motive #2 -Added 9th in tonic -Change of Color

contraste sobre la boca con dulzura - - - - - metálico cerca del contraste sobre la boca
puente con las uñas - - - - - con la yema del pulgar

Formal Diagram of the C Section:



The C section is the longest part of the piece. It starts using the same melodic theme from the first section and it also uses parallel 6ths in the upper voice in the first phrase. In this section, the composer uses appoggiaturas in the melody for the first time in the piece. The rhythm of the *Guabina* is clearly heard in the bass and melody in mm.34–36. The melodic motive of quarter half is used at m.37 and the bass filling figure uses the last three notes to connect to the next phrase in a chromatic movement.

Ex. 2.2.8: Features of period 1 of the C section.

-Melodic theme used again (made of eight notes) but with appoggiaturas

-Parallel 6ths and appoggiatura in melody

-Melodic motive#1

-Bass filling

chromatically (motive #3)



The second phrase uses parallel thirds in the upper voices with a more active harmonies and appoggiaturas before ending in an IAC. This is another place where the composer uses very similar ideas to the first section of *Guabina Huilense*.

A new phrase begins with a variation of the first phrase adding neighbor movements in the second voice. The end of the phrase includes a connecting bass figure, which this time moves by skip instead of by step which creates more activity in the connection to the new phrase.

Ex. 2.2.9: Variations in new phrase.

-Neighbor movement as variation

-Bass figure in upward direction and moving by skip



Period 2 starts at m.46 with sequences and modulating harmonies used as transitional material. It includes a harmonic progression of ii-V-I that first sequence to C# major (m.49) and then to B reaching a HC (m.53). This sequence uses anticipation chords (m.46, 50) of secondary dominants and interestingly the composer adds notes (D note in m.47) to form seconds that spices up the melody.

Ex. 2.2.10: Features in sequence.

-Anticipation chords

-Seconds that spice up the melody



Section 2 (m.54) introduces a new theme (mm.54–57) that could have been taken from the song named *Pueblo Mio* by Pedro J. Ramos (1934–1990).² This theme is also contrasting as it

² This Melody appears in a *Guabina* song named: *Pueblo Mio* by Pedro J. Ramos (1934-1990). It is very possible that Montaña knew this song as this composer is also from the region of *Tolima*.

is in C major and the composer adds *misterioso* to the character, but it soon returns to E major with the following harmonic progression: ii (f#) - \flat VI4/3(C7)-I (E), where it uses \flat VI7 as dominant.

Ex. 2.2.11: Features of “new” theme.

-Beginning of “new” theme (made of eight notes as octosyllabic verses)

-VI7 as “dominant” preceding I



A sequence follows where the melody accents the second beat and anticipation chords work chromatically.

Ex. 2.2.12: Melody accent and Anticipation chords.

-Melody accents the second beat

-Anticipation chords



Ex. 2.2.13: Repeated material and harmonics as suffix.

-Uses same material of m.5 in m.66

-Uses suffix with harmonics in the B note as dominant to repeat section



Ex. 2.2.14: Coda

-Coda uses $\flat VI7$ before I as “dominant”

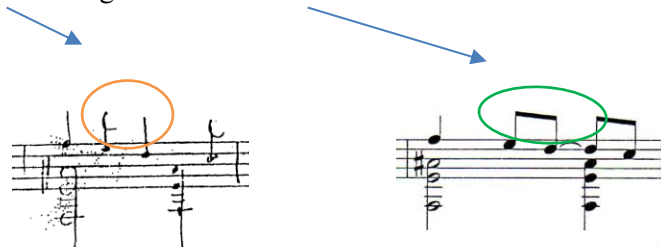


Comparisons of “*Guabina Viajera*” (Guabina) between Colcultura’s 1993 edition vs. Caroní’s 2000 edition.

Colcultura’s edition (1993) was **less concerned about details** that unify the piece. The Caroní edition **includes more indications** such as tempo, more legible rhythmic notation, dynamics, accents, slurs indicating legato articulation and other markings.

Changes in notes to make it **easier to play or read**:

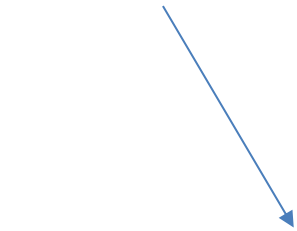
-m.7 Notation was changed in Caroní to make it **easier to read**



-m.9 Colcultura's edition adds the note E in the third beat

of inner voice to color but makes it more

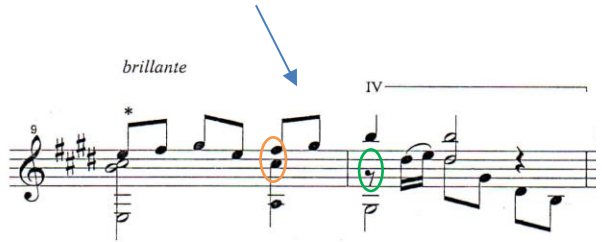
difficult to play



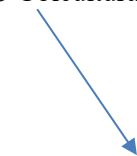
-m.10 Caroní edition omits the note E to make it

easier to play and the D in first beat perhaps to

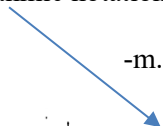
reserve it for a **more interesting** counter melody



-m.13 Colcultura's edition includes the note B in chord but Caroní's omit it



-m.15 Rhythmic notation was changed in Caroní which is **easier to read**



-m.16 Parallel thirds have a **mistake** in Colcultura



-m.14 Decrescendo sign appears in Caroní edition but not in colcultura

Change or reordered disposition of notes to create unity or make it more interesting:

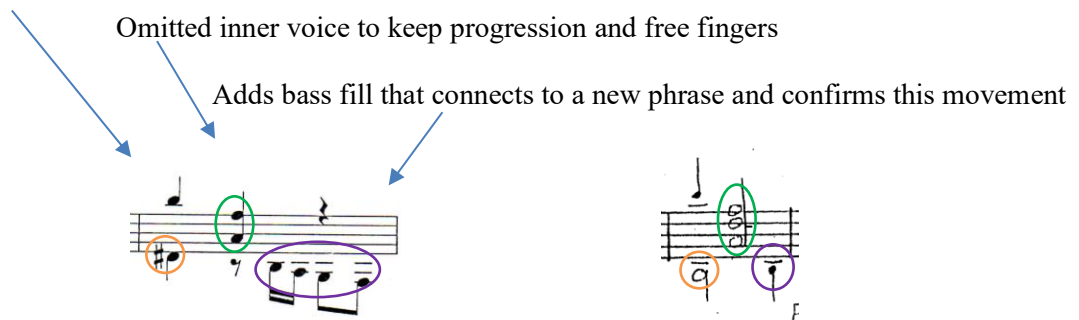
-m.21 Caroní's edition changes the octave of Bass

-m.22, 23 Caroní's edition changes the bass note as variation and to break parallelism, omitted inner voice to free fingers for bass line movement



Addition of notes to create a more interesting line:

-m.24 Caroní's edition changed bass notes and figuration;



-m.29 Caroní's edition and changed repetition of Bass



-m.34 Caroní adds 9th in inner voice make it more interesting

-m.36 Added a D to **keep unity** in parallel 6ths in “duo” singing



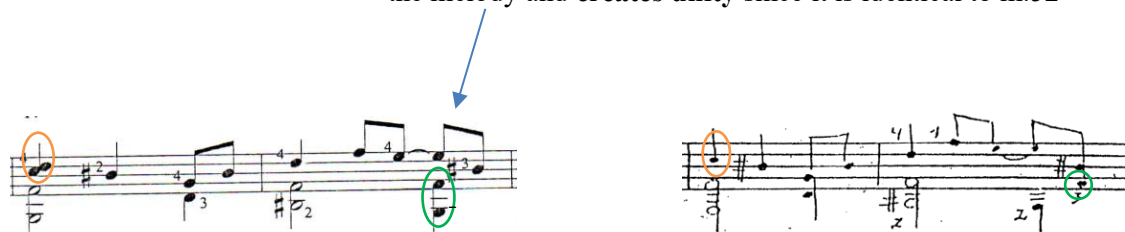
-m.42 Caroní adds 9th and corrects inner voice

-m.43 Colcultura’s edition includes a **mistake** in the first beat of inner voice that should be E³



-m.47 Caroní’s edition added a D# which is a chord tone that creates a **dissonance of the interval of major second**

-m.48 F# is moved to second beat reinforcing the bass instead of the melody and **creates unity** since it is identical to m.52

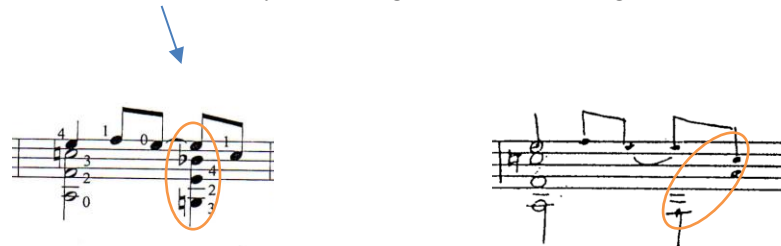


³ Recorded and played with this mistake by Eduardo Fernandez in 1996’s album: *La Danza*.

-m.51 Caroní adds a C# which creates **dissonance**

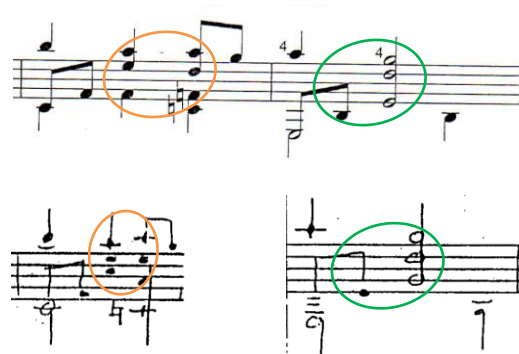


-m.56 Caroní's edition adds a harmony and change of bass accenting third beat



-m.60 Caroní's edition adds a repetition of bass F# in the second beat which creates a left-hand position pattern of for the sequence

-m.61 omits notes and change disposition



-m.62 colcultura's edition adds a 9th in the first beat chord but it was omitted in caroní's perhaps because it loses interest since the D note is played twice in the melody

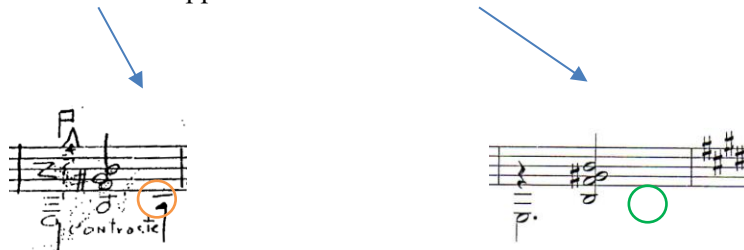


-m.65 Caroní's edition changes the disposition of the chord with one less note in first beat to achieve more natural melodic motion



Mistakes or omissions?

-m.33 The B note in third beat of bass appears in colcultura's edition but is omitted in Caroní



-m.67 Colcultura's edition mistake in upper melody writing the note A instead of a G#⁴



New and different **fingerings and color** in Caroní vs. colcultura:

m.14 Decrescendo sign appears in Caroní's edition but not colcultura's

m.25 adds *cerca del Puente* in Caroní's

m.29 adds *sobre la boca con dulzura* in Caroní's

m.32. Adds *cerca del Puente con las uñas* in Caroní's

m.33 adds *sobre la boca con la yema del pulgar* in Caroní's

m.35 Crescendo sign appears sooner

m.55 third beat in bass G note is natural (♮) but fingering number 4 suggests G#

III. *Bambuco*

The history of *Bambuco* was discussed in chapter 1, describing its importance as an Andean rhythm in Colombia. Montaña's *Bambuco* from Suite No. 2 includes that special configuration of the rhythm with a syncopated melody written in 6/8 and the bass in 3/4 in an up-tempo piece that contrasts with the previous *Guabina*.

⁴ Recorded and played with this mistake by Eduardo Fernandez in 1996's album: *La Danza*.

Summary of devices and materials used in III. “*Bambuco*” (*Bambuco*)

Andean features and rhythm:

Andean music materials are influenced by the song: the use of an octosyllabic melody and the use of a fermata in section C (m.35-36) were common practice in this kind of music. The sections are tonally centered in a key and do not move to related keys.

The rhythm of the bass pattern establishes the character and defines the piece, but this pattern breaks where it accompanies a long note in the melody (mm. 11, 13) and cadence (mm. 14-17).

Thematic material, Melody and Harmony:

The piece does not modulate but stays in E minor for all three sections. The composer uses different themes for the first two sections that are related in their use of an anacrusic idea. In Section A there is a contour of **a descending line by step** and when it is repeated there is a varied accompaniment in the bass. The third section could be a variation of thematic material of section A, as he uses an anacrusic theme of 8 notes and a sequence in the harmony. The composer **repeats** a cadential melodic idea in m.34 used previously in m.25.

Suspensions are used in the configuration of the theme in section A starting on m.3 and occur at sub-phrases but not at the end of phrases or section. Scale degree six is used to color chords that are not tonic such as mm. 3, 5, 24. The tonic of E minor chord with **the 9th** (F#) in m.30 creates the interval of a major **second** to spice melody. The use of **the middle voice** is mainly rhythmic as part of the accompaniment. It fills the long note in mm.2, 4, since the sound of the guitar decays very quickly. The middle voice also features double neighbor movement in section C in mm. 36, 38, 44, 46. 39. It is used only once independently to accompany a long note, in m.39.

A **sequence** of a circle of fifths is used in section A to reach an HC and the arrival of V is preceded by a **secondary dominant** V7 chord (F#7) in m.7 In section C there is also a related

sequence with the same configuration and a secondary dominant in m.42. The composer used a fully **diminished chord** resolving to tonic (i) in mm.14-15. The composer **uses** $\flat V I 7 - I$ for cadential motion in mm.16-17, 29-30. Another interesting movement occurs in $\flat I I 7 - I$ as cadential in mm. 27-28. The composer **reharmonizes** the melody using the Neapolitan $\flat I I 7$ in m.48.

Expression:

The composer uses **expressive words** such as *Nostálgico* in m.8 when the melodic is chromatic, *con tristeza* for a repeated note which is reharmonized in mm.19-20, *Expresivo* for a $V/V - V - I$ in mm.25-26, *Evocando* for a $\flat I I 7 - I$ cadential movement in mm. 27-28, and *Triste* for a chromatic neighbor movement in mm.35-36 held in a fermata.

In some places, the change of **dynamics** occurs along with different **colors** and timbres of the guitar: such as the *brillante* (brilliant or near the bridge) marking in m.15 as cadential and after *pizzicato* in bass. A change of dynamics occurs in a short period of time with *metálico* (metallic sound of guitar means near the bridge and nail sound) in m.19 with forte in dynamic contrasted by *dulce* (sweetly or near the sound hole) in mezzo-forte in mm.19-20, 22-23. The composer uses devices that are idiomatic to the instrument like *pizzicato* playing in the bass to fill the space of a long note in the melody only in mm.14 and 30.

Rhythmic Features

Ex. 2.3.1: *Bambuco* rhythmic pattern configuration in the guitar:

-Basic pattern of accompaniment -Separated bass stems written in 3/4 -With melody in 6/8 and bass in 3/4



chords in mm.3, 5, etc.

[illegible]

figure

-Resolution of syncopated suspension that creates a kind of *figure*

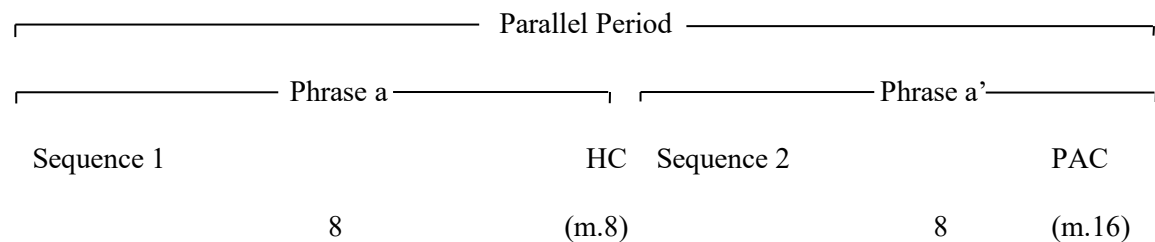
The image shows a musical score for 'The Rose Tree' in 6/8 time. The tempo is marked as ♩ = 140. The score includes a key signature of one sharp (F#) and a common time signature of 6/8. The melody is written on a treble clef staff. There are two blue arrows: one pointing to the tempo marking and another pointing to a circled syncopated suspension in the melody, which is labeled 'figure'. The score includes dynamics like 'cresc' and 'mf', and fingerings like '3', '2', '4', '1', '2', '4', '0'. The bass line is written on a bass clef staff with fingerings like 'p', '4', '2', '0', '4', '2', '6'.

Interestingly the melody of this *Bambuco* is very similar to a *Bambuco* song by Bernardo Gutierrez Hernandez (1930–1982, *La quiero porque la quiero*, which also uses the move VI7 to V7 in the harmony.

Sections

The section A is a 16-bar long parallel period (mm.1–16) with two phrases (a, a') divided into two sub-phrases.

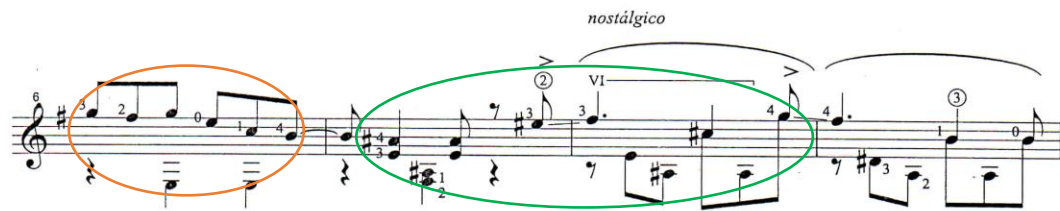
Formal Diagram of the A Section:



The overall form of the A section is a parallel period. Phrase (a) starts with an anacrusic theme in the melody using a group of eight notes (mm.1–3). The bass uses its characteristic rhythm of quarter rest-quarter-quarter per measure. The melody is part of a sequence beginning with a leap of an octave that becomes sixths. Harmonically it moves in a circle of fifths for four bars ending in an HC and uses the following chords in the tonic of E minor: i-iv-VII7-III-i-V7/V-V7/V- V42. This small sequence breaks harmonically in m.6 where the composer uses E minor (i) instead of C major but the sequence continues melodically for an additional bar to m.7 where he uses a secondary dominant (V7/V or F#7) and repeats it to tonicize V through a HC in m.8. The melodic sequence, creates a **descending line** that can be perceived in a **contour moving by step** developing every bar.

Ex. 2.3.4: Break of harmonic sequence.

-Uses Emin instead of C major -Repeats secondary dominant (F#7)

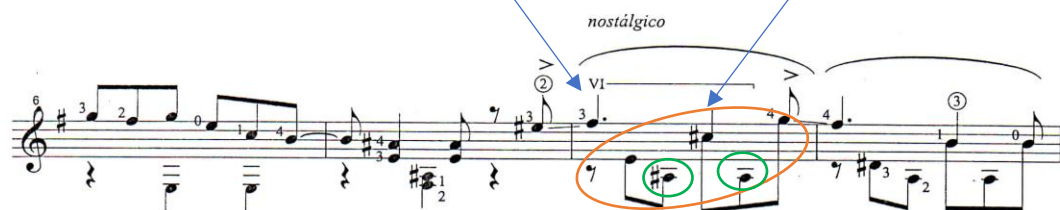


The rhythm of *Bambuco* which had been played in block chords (mm.3, 7) appears figured as arpeggio (mm.8, 9) with the bass still in 3/4 and the composer uses the word *Nostálgico* in conjunction with a chromatic movement of the melody.

Ex. 2.3.5: Rhythm of *Bambuco* figured as arpeggio.

-*Bambuco* rhythm figured as arpeggio

-Bass still in 3/4

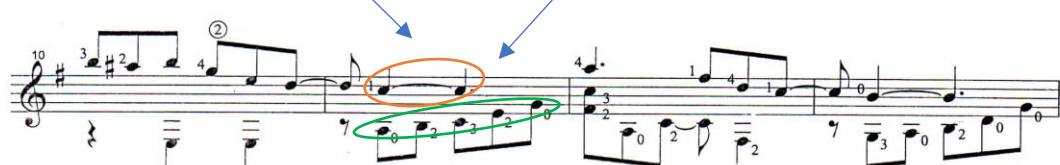


The music is repeated with some variations in phrase (a') beginning on the last eighth note of m.9. The bass accompanies the resolution of the appoggiatura in the melody that this time is resolved as a long note.

Ex. 2.3.6: Variations of phrase (a').

-Suspension resolves in a long note

-Bass more active to accompany long note



The rhythm of *Bambuco* which had been played in block chords (mm.3, 7) appears figured as arpeggio (mm.8, 9) with the bass still in 3/4 and the composer uses the word Nostálgico in conjunction with a chromatic movement of the melody.

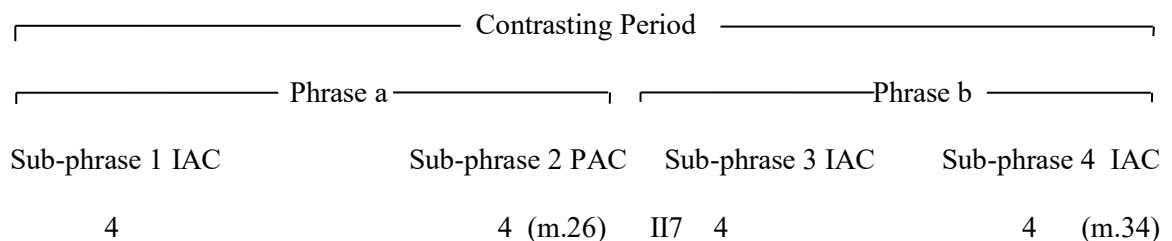
Ex. 2.3.7: Harmonic movement VI7 to V7.

-Harmonic movement VI7 to V7 to close in a PAC



Section B is a 16-bar long parallel period (mm.1–16) with two phrases (a, a') divided into two sub-phrases. The theme uses again an anacrusic idea keeping this motive in all sections of the piece.

Formal Diagram of the B Section:

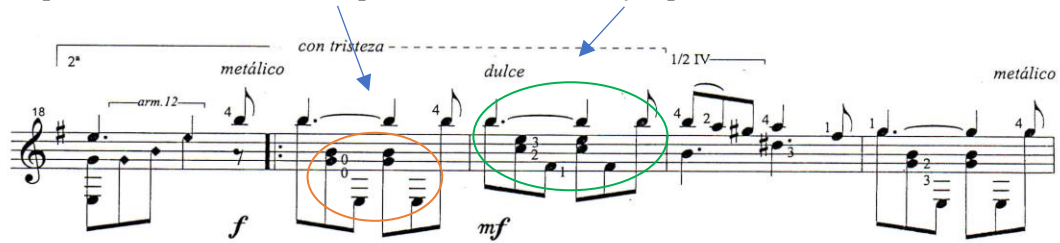


Phrase (a) starts with an anacrusic idea of a sustained melody with the *Bambuco* rhythm accompanying underneath it very clearly. The expression *con tristeza* (with sadness) is used with a forte dynamic, the melody is repeated in a mezzo forte dynamic and reharmonized. This change of dynamics in a short period of time is contrasted by the use of the colors *metálico* and *dulce*.

Ex. 2.3.8: Features of phrase (a).

-Basic pattern of *Bambuco* accompaniment

-Melody repeated and reharmonized



In sub-phrase 2 of phrase (a) the composer uses the word *expresivo* in chromatic movement (m.25) with fortissimo dynamics and closes in a PAC in m.26 but the bass continues the flow of the music, filling the space of a long note in the melody. Here the composer seems to have a mistaken note as the harmony is tonic (i) with the notes of its arpeggio.

Ex. 2.3.9: Bass filling.

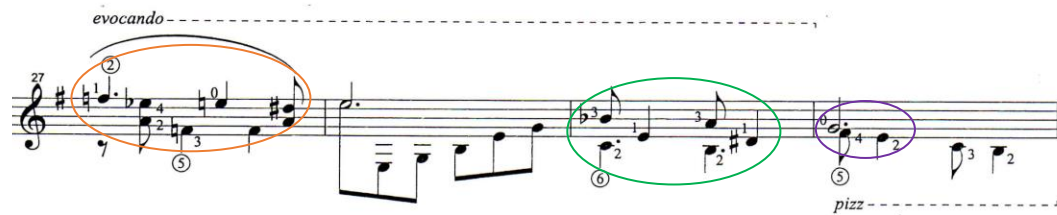
-PAC in m.26 and bass continues the flow of music, but with a mistaken note.



Phrase (b) interestingly begins with a Neapolitan $\sharp\text{II}7$ chord. The spelling of the E-flat then changes to an augmented sixth in last beat, perhaps to keep the logical neighboring melodic motion. The bass fills the long note of melody as in the previously mentioned instance in m.26 but in m. 28 it is harmonically correct. The harmonic movement from VI7 to V7 is used and a minor second occurs in an IAC to spice the melody and maintain the flow of the music.

Ex. 2.3.10: Features of Phrase (b).

- Neapolitan $\sharp\text{III}7$ chord
- Harmonic movement of $\text{VI}7$ to $\text{V}7$
- Minor second that resolves



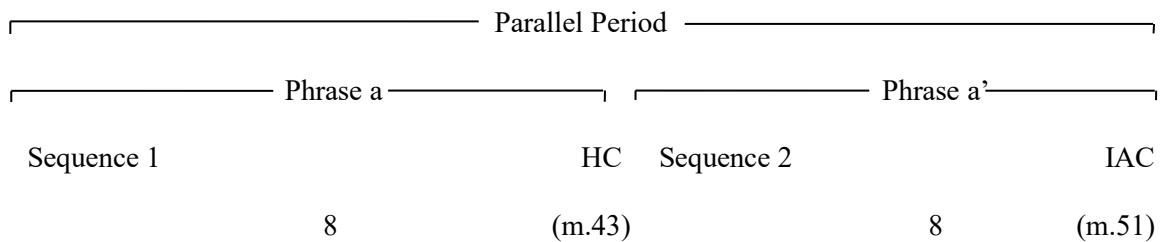
In sub-phrase 4, the melodic contour of section A returns in m.31 and the bass in quarter notes returns in m.32. Using the same melodic idea of m.25 in m.33 the section closes with an IAC in m.34

Ex. 2.3.11: Features of sub-phrase 4.

- Bass in quarter notes
- Repeated melodic idea used previously in m.25



Formal Diagram of the C Section:



The music of the C section starts in m.36 with phrase (a) in a sequence that harmonically moves in a circle of fifths for four bars and uses the following chords in the tonic of E minor: $\text{I}7$ - $\text{IV}7$ - $\text{VII}7$ - III - iv - i - $\text{V}7/\text{V}$ - $\text{V}6$. The theme uses a broken and wide-ranging melody that is also related to the A section in its use of eighth notes. The composer adds the word triste (sad)

specifically in a chromatic movement of the melody with the addition of a fermata in the second note and chromatic neighboring movement in the third note. The use of a sequence is also related to the A section, breaking in m.40 after four bars of a sequence that this time uses dominant 7th chords. Melodically, the sequence ends in the same m.40 and the phrase (a) ends in a HC in m.43.

Ex. 2.3.12: Features of theme of the C section.

-Theme made of eight notes in a wide melody -Chromatic neighboring movement

At the end of phrase (a) the bass breaks its motive of quarter notes to emphasize the harmony of the secondary dominant and the reach of the HC.

Ex. 2.3.13: Bass breaks its characteristic motive:

The second phrase (a') repeats the same music of (a) in the first four bars but does not include the fermata, in the second half of this phrase in mm.48-49 the music is repeated but the composer reharmonizes the melody using the Neapolitan $\sharp\text{II}7$ in m.48. Harmonically the phrase (a') uses the following chords in the key of E min: $\text{I}7\text{-IV}7\text{-VII}7\text{-III-}\sharp\text{II}7\text{-i-V}7\text{-i}6$. The bass again breaks its motive of quarter notes in m. 50 to emphasize the final cadence of section C.

Ex. 2.3.14: Neapolitan at end of phrase.

-Neapolitan $\sharp\text{II}7$



The coda which would be played as the third ending of the section and the end of piece finally resolves into a PAC and as a suffix it adds a movement of a $\text{vi}7$ (C minor major 7th) to $\text{imaj}7$ (E minor major 7th)

Ex. 2.3.15: Coda.

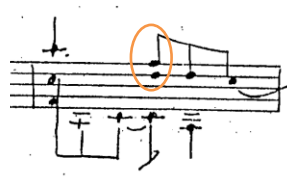
-Suffix of $\text{vi}7$ - $\text{imaj}7$ add 9



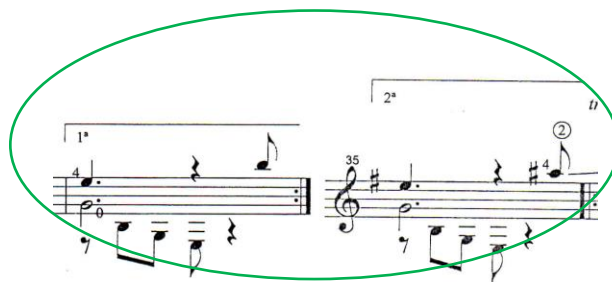
Comparisons of written version of “*Bambuco*” (*Bambuco*) between Colcultura’s 1993 edition vs. Caroní’s 2000 edition.

Changes in notes to create unity, make it more interesting or easier to play:

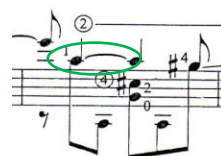
m.12 Caroní’s edition omits the note D of inner voice



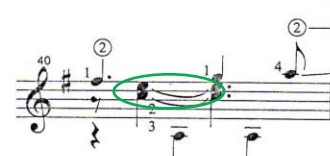
m.34, 35 In Caroní, the bass notes in the 1st and 2nd endings are changed perhaps to emphasize ending with a more melodic idea to close section B



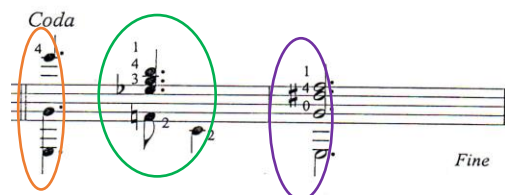
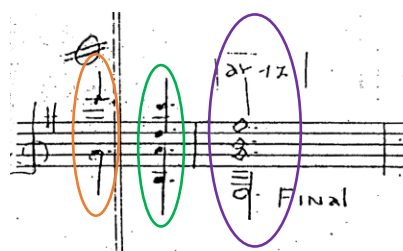
m.37 and 45 Caroní changes the rhythmic notation for easier reading



m.40 accompaniment in Caroní is slurred perhaps to highlight the melody.



m.53 adds bass note of E in first beat creating an PAC, second beat uses a substitution of the B7 for a Cm maj7 and m.54 colors the E minor by adding major 7th and 9th.



Mistakes or omitted details:

m.16 Colcultura uses A # but Caroní's used B-flat as C7 chord but omitted the natural sign in the note B in second beat of bass. Also, the rhythm of bass was re-written to keep it in 3/4.



In m.26 a PAC occurs and the texture in Caroní was changed to arpeggiation perhaps to help continue the flow of the music or also to create unity as this figure was used previously in mm.17-18. The bass line has a mistake in a note in the harmony as it is a PAC in E minor but includes a C that should be a B.



New and different fingerings, color and tempo in Caroní's edition vs. colcultura's:

m.1 Tempo marking specifying the quarter note beats per minute is increased from 120 to 140 in Caroní.



IV. Porro

This is the only piece that is not from the Andean region. It has roots in the Atlantic coast region of Colombia which is more influenced by African-Colombian traditions. *Porros* are still a

folk dance but it evolved to be played by *Bandas Papayeras* which includes brass: trombones, trumpets, euphoniums; woodwinds: clarinets; percussion: bass drum, snare, cymbals. The dance was later fused with popular traditions when it was performed in big band formats and became widespread through the work of composers such as Pacho Galan (1906–1988) and Lucho Bermudez (1912–1994) in the 1960s in Colombia.

This music is still danced today at parties by young and older people and it is part of *musica navideña* (Christmas music) which is music played during the Christmas season and danced at end of the year festivities.

Interestingly the *Porro* is at the end of the Suite No. 2 as a happy and festive ending with the fastest the tempo indication of all dances of the suite and uses a binary division of cut time and not ternary division as do the three previous dances. This *Porro* was dedicated to his brother Carlos Montaña who is a known requinto-guitar player.

Several kinds of *Porros* exist and one which is recognizable is the *Porro Palitiao*, in which the way of playing the bass drum with drum sticks hitting the wood gives it a distinct style during a specific section where improvisation takes place. The *Porro* has various sections where different instruments would interact and dialogue when performed in an ensemble. The three main sections are:

1. ***Introducción or Danza*** which will be played at the beginning and end.
2. ***Diálogo*** that uses a format of question/answer of interacting sections of the winds.
3. ***Bozá*** where the rhythm section plays in piano dynamics and improvisation occurs.

Summary about devices and materials used in IV. *Porro* (*Porro*)

Features of form and rhythm:

The composer uses contrasting sections, and always a **melodic motive** of quarter-eight-eight on the third and fourth beats, which are features borrowed from a traditional practice in this

kind of music. The **sections** are well defined by cadences and they contrast in terms of harmony, rhythm, cadences, variations in the theme, sequences, use of expressive words etc. The sections are **tonally centered** in the key of E minor and only use one secondary dominant V/V in m.67 to reach an HC in m.69.

The rhythm or **pattern in bass** gives the character and defines the piece. This pattern only breaks in a **cut** and two more places at cadences to accompany a long note in mm. 77, 93

Thematic material, Melody and Harmony:

The piece with several sections includes varied **themes that contrast** with each other but all of them use the **melodic motive of** quarter-eight-eight on the third and fourth beats. All themes are made of 8 bars in a grouping of 4+4 with the second group sometimes being an identical repetition or a slight variation of the ending. Some themes are on-beat such as sections C and C' and the others such as sections B and B' and puente being anacrusic or off-beat. The composer repeats **material literally** every four bars making literal repetitions suitable for a popular dance piece.

A **descending line** that can be heard in a **contour moving by step** which develops in every bar in the first theme (mm.1-4) is repeated four times before the da capo. Most of the themes are instrumental-like melodic line.

The use of the **middle voice** is mainly rhythmic as part of the accompaniment and works mainly as an **accent on important 2nd beat** such as in mm. 8, 9, 11, 12, 20, 24, 28, 36, 54-61, 63, 65, 69, 73, 77, 93 etc., and also appears as a suffix of phrases in places such as mm.4, 32, 40.

The melodic motive of quarter-eight-eight in the third and fourth beats uses non-chord tones that are many times **anticipations** such as in mm. 3, 10, 17, etc. **Scale degree six** is used often to color chords especially in the tonic of E minor (C#) that would refer to modal mixture or the Dorian mode such as mm. 9, 12, 16, etc. He also uses scale degree six to color the subdominant (IV7) chord, such as in mm. 4, 32, 40. The **added 9th** is used to color chords, such

as in mm.62. The composer also uses **minor seconds** to spice melody such as mm. 27, 29, 31, 33, 35, 37.

The **VI7 chord** appears before the V chord in the first theme in mm.3 and 7, as well as in section C (mm.27, 31, 35, 39). The composer uses chords with added suspensions to color the harmony in mm.62 and 66. In section P, called Puente, the composer includes an ostinato bass that could be used as a groove for improvisation.

Expression:

The composer use devices that are idiomatic to the instrument like *pizzicato* playing in the bass in places to highlight the quarter note rhythm of that voice (mm. 24, 28, 36, 65, 81). Elsewhere, *pizzicato* accents the suffix along with the chords of mm. 32 and 40. **Harmonics are used as suffix** to color the cadence in m.24.

The use of **expressive words** such as *bien marcato* in m.1 emphasizes the rhythm of the piece. He uses different Colors or timbres of the guitar such as *pastoso*, *metálico* (metallic sound or near the bridge), *brillante* (nail sound).

Sections of *Porro* from Suite No2

| A | B-B' | C | cut | A | P | C' | B'' |

Section A or *Introducción*

The section A is an 8-bar long phrase (mm.1–8) which is made of two almost identical groups of 4+4 and opens the piece with graceful and rhythmic music. Although the texture is two-voiced the forte dynamic helps with the character of this section that would be played by the tutti ensemble.

This first theme, which will appear several times, is also called *Introducción* or *Danza* but for our convenience the sections will be named using by letters. In terms of harmonic rhythm, the

theme of section A (mm.1–8) uses two chords per bar with the following chords in the tonic of E min: [ii[♭]- V]-i-[VI7-V]-[i-IV7]. It then repeats these four bars almost identically with a different ending. For the first time in the suite the piece begins using a chord that is not tonic, which is an F[♯], but it makes part of a harmonic progression that tonicizes E minor in the second bar and confirms it in the fourth. It also uses a **diatonic descending line** that can be heard as a **contour moving by step** developing every bar.

The bass has a key role in the rhythmic pattern of the accompaniment. Every bar it repeats a rhythm of a half note and two quarter notes with an articulation of staccato in the third and fourth beat. A characteristic melodic motive is present throughout the piece and it occurs in the third and fourth beat in a rhythm of quarter and two eighth notes slurred to the next bar, which creates a syncopation. Melodically, this motive will create many anticipations. The composer will repeatedly use the note of C[♯] as in Dorian mode which will be used in particular places to highlight its dissonance.

Ex. 2.4.1: Features of main theme.

-Rhythmic pattern in bass -Characteristic melodic motive -The use of IV7 chord with the C[♯] in melody

At the end of the first theme (m.8) the composer spices the accompaniment with a minor second in m.8 in second beat. This accent is very important as it emphasizes the offbeat as made by the cymbals in the *Papayera* ensemble rhythm section and adds to the characteristic flavor of the genre.

The section B or *diálogo* has an anacrusic theme and it is also made of eight bars and grouped in 4+4 that harmonically uses the following chords in the tonic of E minor: i-iv-V7-i.

The accent on the second beat is present and to highlight it the composer uses the note of C# with the interval of the augmented 4th in mm. 9,12 and major second in m.11.

Ex. 2.4.2: Features of section B.

-Anacrusic theme

-Accent in second beat as augmented 4th

-Melodic motive of *Porro*

-Accent in second beat as major 2nd

Section B' harmonically uses the following chords in the tonic of Emin: iv-i-V7-i and repeats. The configuration of the music feels like question and answer. This phrase ends with the note B or scale degree 5 in a kind of IAC in m.20

Ex. 2.4.3: Features of section B'.

-Question

-Answer

-IAC

On the other hand, the second repetition of the phrase ends differently with an anticipation of the E note in a kind of PAC in m.24 and adds harmonics to accent the second beat.

Ex. 2.4.4: Difference of repeated phrase.

- Changes ending to a PAC
- Adds harmonics as accent of second beat



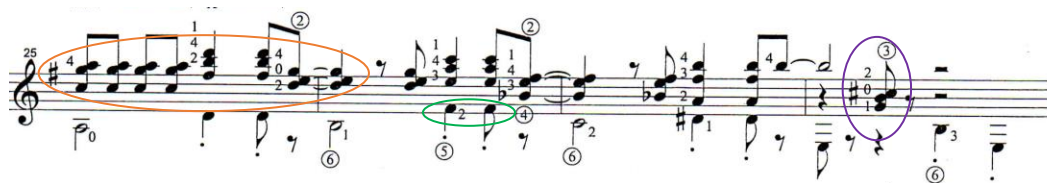
In section C the texture changes to block chords as in tutti playing. It starts with a melodic sequence in m.25 and a harmonic circle of fifths, but the harmonic sequence breaks in the second beat of m.26 and the melodic sequence continues to end in an IAC in m.28.

Harmonically, this phrase uses the following chords in the tonic of Emin: [iv-VII]-[III6-ii[♯]]-[VI7-V65]-i. It also includes the accent on the second beat with the addition of the C[#] note in m.28 as previously used in m.12.

A circle of fifths sequence is also used in a famous *Porro* named Tolu by Lucho Bermúdez.

Ex. 2.4.5: Features of section C.

- Texture as tutti in a melodic sequence
- Harmonic sequence breaks
- Accent in second beat with the addition of the C[#]



The repeated phrase changes the color using *pastoso* in m.29 and the melodic sequence is completed in mm. 32 with the melodic motive as an anticipation of note E note in an IAC. This time the phrase adds the harmony of IV7 in m.32, previously used in m.4

Ex. 2.4.6: Variations of repeated phrase.

-Melodic sequence completed with scale degree 1 as IAC

-Adds the harmony of IV7



This previous section C of mm.25–32 is repeated literally in mm.33–40. But in mm.41–45 a change in the music occurs. In m. 42 breaks the texture thins, a cut occurs in m.43, and in m. 44 a descending line as “unison” follows. This short section of 5 bars long named CUT also changes the symmetry that was maintained in previous sections of the piece.

Ex. 2.4.7: CUT

-Texture breaks

-Cut (using same harmony of

III. *Bambuco*’s coda



-Descending line as “unison”



The 8-bar section A comes back again repeated literally. The next new section is the P section or Puente or Bozá starting in the pickup of m.54. Here the music uses an ostinato bass and

a harmony that alternates dominant and tonic chords and includes an accent on the second beat where intervals of major second and augmented fourth are played respectively. This section in an ensemble would be used as a passage for improvisation.

Ex. 2.4.8: Section P or *Puente*

-Ostinato Bass



-Repeats with a variation in bass from m.58



Section C' is similar to C as it shares the chordal texture and the use of sequences. This C' section is a phrase of 8 bars and sounds modulatory to achieve a HC and to connect to the next section. Here the texture is also thicker as in tutti playing, and the composer uses the seconds in the higher register to add tension and color. Harmonically, the piece uses the following chords in the tonic of E min: [iv7sus-VII43]- III-VI-VI-#VI7-V/V-V/V-V.

Ex. 2.4.9: Features of Section C'.

-Seconds in higher register

Section B'' (m.70) is related melodically to section B (m.9) and harmonically to the section B' (m.17).

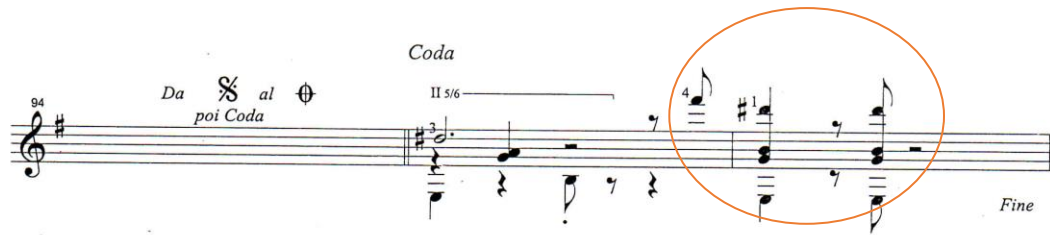
Ex. 2.4.10: Features of section B''.

-Melody related to B section -Harmony related to B' section

These previous sections (C' and B'' mm.62-77) are repeated in mm.78-93 with the exceptions of new music in mm.77 and 93 that functions as connecting figures at the end of phrases.

There is a da capo and then a coda after the Puente or section D and for the final chord there is an E minor triad with major 7th using the rhythm of the cut in m.43.

Ex. 2.4.11: Coda

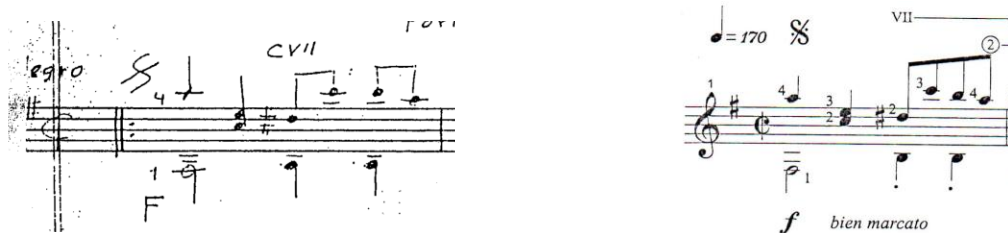


Comparisons of written version of IV. *Porro* (*Porro*) between Colcultura's 1993 edition vs. Caroní's 2000 edition.

The main difference between Colcultura's and Caroní's versions are that the manuscript of Colcultura uses several 1st and 2nd endings, which results in the bar numbers being different in the two editions. Thus, bar numbers in Caroní will be used as the reference for both. In general, Caroní includes more detailed indication for the performer.

Changes making it **easier to read**:

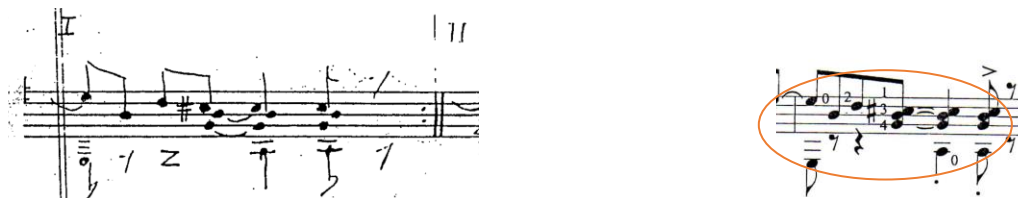
m.1 Tempo indication, staccato articulation and fingering in Caroní's edition



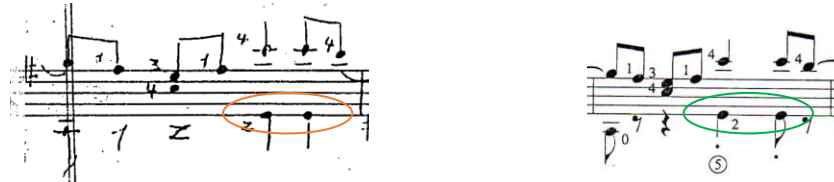
The use of **1st and 2nd endings** will occur several times in Colcultura in most sections of the *Porro* but Caroní writes the music repetition again making it easier to read.

m.4 Colcultura uses repeat signs and 1st and 2nd endings for section A

-Caroní's writes the music again



m.10 the bass pattern in Colcultura keeps two quarter notes and Caroní uses an eighth note for the last bass note and keeps using this rhythmic figure. Perhaps to emphasize the staccato **and the real duration of notes.**



Omissions or mistakes:

m.20 colcultura's edition omits a bass note. As in dances before, the composer makes mistakes transcribing his own music



m.25 Colcultura includes the *metálico* indication but Caroní omits it



m.44 Colcultura writes the natural sign on the F note but Caroní forgot to write it.



m.37 Caroní's edition added four more bars (mm.37-40) in section C. Not sure if this could also be taken as a mistake?



Addition or changes to make it **more interesting**:

m.41-43 Caroní's edition adds a bass in m.41 to make accent as tutti playing

-in m.42 the notes are changed to arpeggio and spices with 16th notes

-in m.43 the rhythm and bass notes were changed

m.58 Caroní uses a variation in the bass for four bars in the repetition but Colcultura's variation is only in one bar and writes repeat signs

m.95 Caroní's edition cuts the bass and change the disposition of chord to an E minor with major 7th for the final chord.

Coda



Appendix 1: Gentil Montaña's Timeline:

-Formative years (Violin-Popular Guitar)

1949 (7 years old) His father played the violin and taught young Gentil his first lessons. He studied at the Tolima Conservatory.

1955 (13) stopped playing violin and stayed with the guitar. His family moves and establishes in the capital city of Bogotá. They played folkloric music with his father and his older brothers in the format of the *Trio Romántico* as a serenading group until hired in more formal settings such as restaurants and bars.

1959 (17) From 1959 his trio was playing regularly at the prestigious grills such as the “*As de Copas*”, “*La Puerta del Sol*”, and “La Pampa” in Bogotá, where Gentil came also in contact with influential foreign musical groups such as “*Los Tres Caballeros*” and “*Los Tres Reyes*”. Among the friends he met in the grill, was Daniel Baquero Michelsen (1924–2011), a cellist that showed him the classical guitar style in some private lessons and shared recordings of Andres Segovia.

-Classical Guitar

1960–62 (18–20) studied with the Spanish singer and guitarist Domingo Gonzalez. Meet guitarist Pacho Rojas and used the methods of *Carcassi*, *Giuliani* and perhaps *Aguado's*

1964 (22) continued studying with Daniel Baquero (1924–2011) He debuted as a soloist at the age of twenty-two, performing his first recital at the Lido theatre of Medellín, Colombia.

1965 (23) studied Bach's suites.

1966–1972 (24–30) teaches at Luis A. Calvo music Academy.

1968 (26) Plays Mario Castelnuovo-Tedesco's concerto in D major with the Bogotá philharmonic orchestra.

-Guitar Competition in Venezuela and trip to Europe

1974 (32) Second concert at Lido theatre of Medellín after 10 years of his debut in this same place.

1975 (33) Participates in the international guitar competition Alirio Diaz, meets Antonio Lauro, Alirio Diaz, Romulo Lizarde. His repertoire for the competition included: Bach's fugue in A minor BWV 1000, Albeniz' Sevilla, Lauro's Venezuelan Suite, Villa-Lobos' study #7

1976 (34) Listens to guitarist John Williams (1941-) in Bogota.

1976 (34) Records the LP album named "*Confidencias de una guitarra del siglo XIX*" for the label of *Patronato de Artes y Ciencias* with the Bogotá Philharmonic Orchestra in honor to the Kings of Spain.

1976–81 (34–39) travels to Europe staying in Madrid, Paris and Athens chronologically. In Paris, he meets Argentinean guitarist Jorge Cardoso and harpist Mauricio Fernández helps him to survive. Studies composition of contemporary music in France

1979 (37) records the LP album in France with music of Agustin Barrios only under the label Carré.

-Return to Colombia

1981 (39) Returned to live in Bogotá

1983–2001 (41–59) teaches again at the Luis A. Calvo music Academy.

1985–1996 (43–52) teaches at National Pedagogical University.

1991 (49) performs in March 1st at Miami, USA in Miami-Dade Auditorium

1994 (52) He was invited for the first time as Jury in the *Alirio Diaz* guitar competition.

1996 (54) His suite N° 2 is recorded by Eduardo Fernández and the *Bambuco “Amanecer”* (Dawn) dedicated to his friend and guitarist Roberto Martínez. The English magazine Classical Guitar made an excellent review of the CD recorded by Fernandez in the Decca/London label where he performs works by Lauro, Villa-Lobos, Oscar Lorenzo Fernández, Agustin Barrios-Mangoré, Leo Brouwer, and Gentil Montaña, highlighting Montaña’s Colombian Suite N° 2 and also the *Bambuco Amanecer* (Dawn).

1997 (55) Performs in October 31st, Caracas Venezuela. Centro cultural consolidado.

2001(59) Gentil created a private school of music named Gentil Montaña Foundation in Bogotá where instruments, theory and sound engineering classes are given to kids and adults this was established the Foundation Gentil Montaña in Bogota with the help of his son German Albarracín.

2002 (60) The Alirio Diaz Competition invited Montaña for the second time to participate as a judge, teacher and performer. Program

2002 (60) appears in the front page of classical guitar magazine

-Second trip to Europe

In the last years of his life he traveled for the second time to Europe and was invited to conduct Master Classes at the Conservatory of Music in Paris and the Charles Darwin University in Australia.

2006 (64) Strasburg, France at the Festival Guitare Mosaique organized by Jean-François Delcamp. Gives a Master Class at the national Conservatory of Music in Paris.

2007 (65) invited to the Charles Darwin University, International Guitar Festival at Darwin, Australia, July Giving a master Class about the Colombian Suite N° 2

2011 (68) Death of Maestro Gentil Montaña

Appendix 2: A chronological list of some representative composers and compositions of Andean Music and Guitar music from Colombia

<p>B: Guaneña (Anonymous) B: Sotareño (Anonymous)</p> <p>Ms. Caicedo around 1830-40. <i>Bambuco</i> subtitled “El aguacerito” for solo guitar</p> <p>1852 the <i>Bambuco</i> appears as a concert piece by “duo concertante Fra Diabolo” Franz Coenen and Ernst Lubeck</p> <p>-Manuel Maria Párraga (ca. 1826-1895) El bambuco-Aires nacionales neogranadinos variados para el piano Op. 14 (1859)</p> <p>-Elías Mauricio Soto (1858–1944) B: Brisas de Pamplonita (1894)</p> <p>-Gonzalo Vidal (1863-1946)</p> <p>-Pedro Morales Pino (1863–1926) B: Cuatro preguntas (c.1913), Ya ves P: Reflejos, El Calavera Fantasía sobre dos temas nacionales</p> <p>-Julio Flores (1867–1923) P: Flores Negras</p> <p>-Pelón Santamarta (1867–1952) B: Antioqueñita (recorded in 1919)</p> <p>-Andrés Martínez Montoya (1869-1933), Rapsodia Colombiana</p>	<p>-Santos Cifuentes (1870-1932) <i>Scherzo sinfónico sobre aires tropicales Pasillo</i> and torbellino</p> <p>-Alberto Castilla Buenaventura (1878–1937) P: Rondinella G: Guabina Tolimense, Bunde Tolimense, Ibaguereña, Tu rizo, El arrurú, D: Cacareo, Beatriz y Talura V: Vaivén y María Amalia</p> <p>-Carlos Escamilla (1879–1913) P: Nene</p> <p>-Guillermo Uribe-Holguin (1880–1971) Pequeña suite op.80 No.1 para guitarra, Tres Bosquejos para guitarra 20 Bambucos para Piano from 300 trozos en el sentimiento popular Op. 22, 32</p> <p>-Fulgencio García (1880–1945) N. Purificación P: la gata golosa, Vino Tino</p> <p>-Alejandro Wills (1882–1942) T: Cuchipe, Tiplecito de mi vida</p> <p>-Luis Antonio Calvo (1882–1945) B: El Republicano P: Trébol Agorero, Blanquita, Intermezzo</p> <p>-Jesus Bermudez Silva (1883-1969) <i>Torbellino</i>.</p> <p>-Lelio Olarte (1885-1940) G: Guabina Santandereana</p>
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<p>-Cantalicio Rojas (1886-1974) Sanjuanero: El Contrabandista B: Ojo al toro G: Soy calentano, María Enriqueta, El peón y el Hacendado.</p> <p>-Emilio Murillo (1889-1942) B: El Guatecano P: Cachipay D: Mi cabaña</p> <p>-Jorge Añez (1892-1952) B: Los Cucaracheros, Agáchate el Sombrerito T: Camino De Bogotá (instrumental-for solo guitar 1930)</p> <p>-Jose Rozo Contreras (1894-1976) <i>Suite tierra colombiana and capricho sobre temas colombianos</i></p> <p>-Hipólito Cárdenas (1895-1973) B: Adoro Niña tus ojos</p> <p>-Efraín Orozco (1897 – 1975) P: Señora Maria Rosa B: El Regreso Fox: Sandino</p> <p>-Terig Tucci (1897-1973) P: Anita la Bogotana, Edelma</p> <p>-Antonio Maria Valencia (1900-1952) Chirimía y Bambuco Sotareño</p> <p>-Carlos Cortes (1900-1967) G: Guabina Huilense</p>	<p>-Carlos Vieco (1900 – 1979) P: Patasdhilo, Ruego, Hacia el calvario, tierra labrantia</p> <p>-Milciades Garavito (1901- 1953) B: San Pedro en el Espinal</p> <p>-Francisco Cristancho (1905 – 1977) B: Bochica, pa que me miro T: <i>Torbellino</i> de mi tierra</p> <p>-Adolfo Mejía (1905-1973) B: Bambuco en Mi Menor for solo guitar P: Candita. Para Piano: En Mi Bemol Mayor, Re Mayor, Re Mayor, Si Menor de las Campanas</p> <p>-Alvaro Romero Sanchez (Cali 1909 –1999) P: Humorismo G: Esperancita M: Honores a Popayán</p> <p>-Lucho Bermúdez (1912 – 1994) P: Espiritu Colombiano, Huracán</p> <p>-Jose a Morales (1913 –1978) B: Yo también tuve 20 años, María Antonia, El corazón de caña, Campesina Santandereana P: Soberbia, Pescador lucero y río V: Cenizas al viento, Pueblito Viejo</p> <p>-Maruja Hinestrosa (1914 – 2002) P: El Cafetero (1928)</p> <p>-Leonor Buenaventura De Valencia (1914-2007) Sanjuanero: Natagaima y la Guerrillera. P: Vamos pal Espinal G: La Alfarera</p>
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<p>-Jose Barros (1915-2007) P: Pesares</p> <p>-Luis Uribe Bueno (1916- 2000) P: Bandolita, El Cucarrón G: Arrurú de Víctor Romero - Luis Uribe Bueno</p> <p>-Oriol Rangel (1916-1976) P: Estudio de Pasillo Riete Gabriel</p> <p>-Jorge Olaya Muñoz (1916- 1995) B: Como pa desenguayabar</p> <p>-Álvaro Dalmar (1917 – 1999) Solo guitar: Estudio de pasillo, El sargento (marcha) B: Amor se escribe con llanto, la Carta, Besame Morenita. P: Sigo pensando en ti</p> <p>-Luis Carlos Figueroa (1923-) Suite para guitarra: Preludio, Villancico, bambuco Evocaciones (Siena 1956) for solo guitar</p> <p>-Luis Antonio Escobar (1925-1993) 10 studies for solo guitar and a concerto for guitar and strings. Sonatina sobre temas Colombianos.</p> <p>-Alfonso Valdiri Vanegas (1926 –2003) founder of the guitar studies in <i>Antonio Maria Valencia</i> conservatory of Cali in 1956. Composer of suite colombiana (Pasillo, Paseo), estudio fundamental</p> <p>-Leon Cardona (1927-) P: Media Sangre, Sincopando, Melodía Triste Migas de silencio, Si no fuera por ti B: Gloria Beatriz</p>	<p>-Jorge Villamil (1929 - 2010) P: Me llevarás en Ti, Sabor a Mejorana, Espumas G: Los guaduales</p> <p>-Bernardo Gutierrez Hernandez (1930 - 1982) B: La quiero porque la quiero. Enrique Figueroa</p> <p>-Alvaro Ramirez Sierra (1932-1991) Concerto for guitar and string Orchestra composed in 1961</p> <p>-Gillermo Rendon (1935-) Ciclo del exilio (1985) for solo guitar</p> <p>-Clemente Diaz (1938-) P: Elegía de Pasillo, Fantasía en Pasillo, Recuerdos Payaneses for solo guitar</p> <p><u>Gentil Montaña (1942-2011)</u></p> <p>Blas Emilio Atehortúa (1943 -) Tres Bosquejos, Preludio, En el espíritu colombiano: Canción pasillo, Bambuco for solo guitar</p> <p>-Silvio Martínez Rengifo (1946-) Suite Colombiana No.1, No.2 y No. 3, Concerto for guitar and Orchestra "Alma Campesina" (World Premiered in 2012) Palmireña cumbia Llanerita Vals criollo</p> <p>Ramiro Isaza (1947-2003) Danza Para Olvidar el Tiempo for solo guitar</p>
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